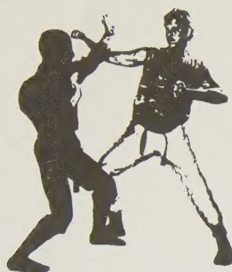
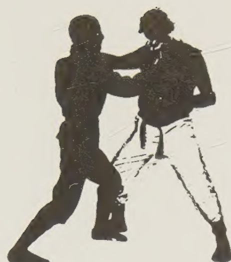
NINJA

HANDS OF DEATH

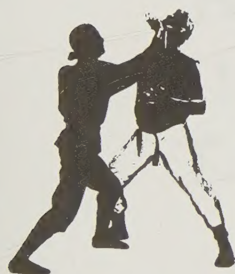
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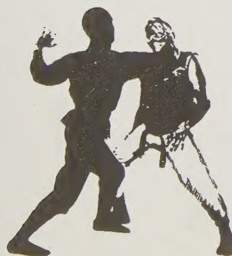


NINJA HANDS OF DEATH




Aghida Kim





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Introduction

This is a book on Ninja strategy and tactics. On the one hand, these two aspects of warfare can obviously be applied to the battlefield; on the other, they represent certain aspects of the interaction of all things: the strategy of life, and tactics of mistake.

Strategy refers to planning the operation, gathering and sifting considerations of intelligence, and formulating the means whereby one may get the better of an adversary. *Tactics* deals with actually implementing that plan and analyzing the results.

For the swordsman, for instance, when the weapon is employed in combat, that represents tactics; having the sword resting in its sheath and possessing the ability to use it is strategy. One would naturally try to be as practiced and adept a swordsman as possible. Respect for the blade reflects respect for oneself, and further, skill demands that one have the same devotion to the scabbard. A good swordsman does not drag his cutting edge out, slicing the mouth of the receptacle and dulling the sharpness, as well as making the motion slow and noisy. Instead, he lets the blade leap into his hand as it is needed—quietly, quickly, and effectively.

To the Ninja, the Great Game of Life is the philosophical stage upon which a variety of roles may be played. Its challenge depends upon the skill with which one performs and the joy of having done one's best, whether that results in victory or defeat—although winning is nice.

1.

Ninja Chain of Command

Once one is accepted for Ninja training, there is no going back. Each student advances at his own pace through the successive degrees of learning, up to the level at which he decides to remain.

NINJA RANKING SYSTEM

Nonmember
- Wei Piao (watchers, audience)
- Yen Chi Che (player, volunteer)
- Sheng Shou (novice)

Genin
- Hsueh T'u (apprentice)
- Shou Shou (adept)
- Ch'uang Shih (initiate of basic ability)

Chunin
- Yao Su (initiate of the elements)
- Yuan Tse (initiate of the principles)

Jonin
- Men T'u Mi Te (disciple of secrets)
- Men T'u Shen Mi (disciple of mysteries)
- Men T'u Tao (disciple of the way)

The *genin* level is stoic, staid, and even harsh in its disciplines of the mind and body. Initiates at this level require a monastic headquarters. Most sects prefer a hidden location: cave, abandoned castle, haunted house, or an area over which constant surveillance can be maintained.

In the heyday of ninjitsu in Japan, many Ninja villages existed. The entire population consisted of watchers, who seemed to be simple workers and merchants, but reported to their senior officers all that they saw and heard. The comings and goings of members of the clan were never questioned. Nor was the disappearance of those who did not return from a mission. They were simply not spoken of again.

The adept level of the genin is roughly equivalent to the martial art *yudansha,* or Black Belt. On being accepted into the fraternity, one is referred to as "brother" or "sister" until the *jonin* level is attained.

Any agent who believes himself capable of being a *chunin,* or middleman, can gather up a squad, or a team, and take on an assignment. Of course, he might lead them all to their deaths, or they might participate in a great adventure and earn a reward or win a prize. At the very least, they will learn some lesson.

Whenever an initiate reaches the level of chunin, he begins to attract to himself a number of like-minded followers. This is not a function of his charisma, but rather a sign of his inner peace, which is perceived by others. There is an old saying: "When the student is ready, the master will appear." In this case, the reverse is also true.

All of the new students will be of the same character type as their leader. The "tough guy" will attract those who wish to bask in the reflected glory of his exploits; the true guru will summon those who seek peace and harmony. The loyalty of your henchmen must be judged over time, but they will automatically leave your service upon finding their own center. Likewise, if you as the leader change alignment, few if any of your current group can be expected to follow. A new group can be recruited, however, as you attain greater levels of skill.

In the chain of Ninja command, upper-level agents

reported to higher-ups, who analyzed and systemized the information and eventually reported it to the Grand Mute, a figure swathed in an all-concealing costume so that he could not be identified. In this way, the head of the organization could not be compromised, even under torture, because no one knew who he was. Yet, this was the *jonin*, the head man or master, whose orders were obeyed without question. (Every culture has a term for this degree of attainment. The Indian shaman, the Hindu guru, the Hawaiian kahuna—all are the same—Men of Knowledge, or Power.)

By virtue of his "thousand eyes," the local jonin will soon know of any activity within his province. He may let it continue without interference if it serves some subplot of his own; or he may make contact with the chunin. In that event, he may either demand a piece of the action, charging a percentage for extending his protection, or he may simply forbid the activity.

The wise agent heeds this negotiation and either pays the fee or challenges the head of the guild. Naturally, if he challenges the jonin he might find himself at some disadvantage in terms of experience and reserves, but if he wins, the challengers can assume the mantle of command and become the new Grand Mute. No one will ever know. Generally speaking such advancement by combat is seldom employed. It is better to rise progressively through the ranks.

Yet above the jonin there are even greater powers and ranks. The levels of the superior masters, the forces of nature, and the immutable laws of the universe all remain to be explored when one thinks one has achieved the uppermost rank among the mystic warriors of the night. But there are fewer players at that level.

2.

Intelligence Considerations

The Ninja mission is divided into the following five major categories, which I would like to discuss in some detail.

MUGEI-MUMEI NO JITSU

This technique (translated "no name/no art") of denying the enemy information applies to all dealings with the enemy, whether overt or covert.

The primary source of information about any of us is ourselves. We may glory in our accomplishments and reveal those areas of which we are proud, and therefore make ourselves vulnerable to flattery; or else we may cry in our beer and betray our insecurities and weaknesses. The best defense against these forms of self-betrayal is a combination of proper mental attitude, silence, self-confidence, and faith in the philosophy of ninjitsu.

Remember the following when dealing with the enemy:

1. Go by the name by which the enemy addresses you, unless that is different from the identity or pseudonym which you have told him. Be familiar with the details (date of birth, identification numbers, and so on) of your alter ego and maintain that character in the face of any attempts to make you confess otherwise.

2. Always be respectful, even if being interrogated, but do not give the impression of being overly cooperative or easily manipulated, since this will encourage the enemy to question you at length. In general conversation, you will be much more popular if you show concern for the affairs of others and a willingness to listen to their problems. Do not become involved in these details, however, except as they affect the mission. Be firm but courteous in refusing to disclose details of your personal affairs as well as information that might be of value to the enemy.

3. Do not believe statements made by the enemy until they have been verified by independent sources. Do not try and "trick" the enemy with false information; once you start talking, it is hard to stop.

4. If captured, never give information about other prisoners. Beware of "plants" (undercover agents) in the ranks, and refuse to believe that others have "broken" and talked—this is a common ploy to get your guard down.

5. Be aware of the following techniques the enemy might use to "program" your activities. This knowledge, together with mind and body control training, make it possible to withstand even lengthy confinement under adverse conditions.

- *Repetition.* This, together with "dulling," is the most common method of breaking down the prisoner's will. By bombarding him with constant repetitive questioning and granting relief only when the "proper" response is given, the prisoner gradually comes to embrace the desired answers as his own just so he can get through the interrogation as quickly as possible. While the prisoner may believe he is maintaining his integrity, if he parrots the proper answers on cue, he is compromised.
- *Humiliation.* This technique is used to wear down those who resist the previous method. As was mentioned, "dulling" plays a large part in physically weakening the prisoner. Solitary confinement, restricted movement, and even denial of exercise gradually causes one to lose a certain amount of self-image. Likewise, if the interrogators embarrass the prisoner or make him look ridicu-

lous in the eyes of his fellows, he can be made to lose all self-esteem.

- *Harassment.* This, too, is a progressive process. It is designed to create and maintain a state of anxiety in the prisoner. In this way, he may be made to doubt his own will and become willing to submit or give up to end the harassment. This may take the form of psychological abuse (denial of clocks, flashing lights, loud unexpected noises), physical abuse (beatings, torture, solitary confinement), or even administrative abuse (false charges, loss of documentation, denial of any defense by the prisoner).

Remember, if you refuse to be intimidated and cannot be swayed in your cover story, the enemy will begin to doubt his own sources, and may even think he is the one in error rather than the one in charge. If you are uncooperative but maintain proper etiquette, the enemy will feel a certain amount of respect for you as a professional and realize that you cannot be "turned" or tricked into compromising your mission. Confidence in yourself and ninjitsu, and sustaining your will to survive may be the only weapons with which you can prevail.

CHIKAIRI NO JITSU

This is the name given to those techniques which involve actually penetrating the enemy sphere of influence, those areas under his control. Much of the direct intelligence-gathering work of the Ninja is accomplished by on-site reconnaissance, surveillance, and intervention. Because of the emphasis on individual initiative, special operations in the field, such as individual patrols from forward base camps, ambush, sabotage, and other forms of clandestine activity, are not only necessary but essential to the success of the mission. Intelligence is gathered and classified as follows:

- Information about the enemy. The number and type of units encamped, their morale and state of readiness, their present and past deployment, and the caliber and experience of their leaders.
- Cover and concealment. These factors must be observed

and evaluated not only for the enemy, but also for infiltrating agents.

- Obstacles. Anything which might prevent a successful assault or impede an approach.
- Avenues of approach and escape. Both are necessary for any type of intervention.
- Fields of observation and fire. Consider these from the enemy point of view as well as your own.

The objective of reconnaissance is to locate and obtain this information. The success of any attack depends on the accuracy and timeliness of this data. Ideally, patrols consist of three individuals acting alone with the same mission. These agents move by stealth, avoiding any engagement with the enemy, and gather intelligence by direct surveillance. This may be accomplished by establishing observation posts, by patrolling, or by infiltrating the enemy in disguise. All of the information so collected must then be coordinated and evaluated, as well as verified, so that an effective assault can be planned.

Ninja are especially trained in methods of memory retention, a skill which enables them to accurately observe and recall the details of enemy positions and strength. Furthermore, the Ninja are not above tricking the enemy into thinking he is under attack. When this happens, the enemy alerts his troops and assembles them so they can be counted. They are harassed by the false alarm, and the officers are made to look foolish. All of this confusion and dissension serve to further the mission.

FUKURO-GAESHI NO JITSU

This term means presenting falsehood as truth, or deceiving the enemy. This might be considered the mission of the counterintelligence elements of the organization. It involves not only providing believable "cover" stories for agents in the field (based on up-to-date intelligence reports, adequate research, and sufficient documentation), but also disseminating so-called "black propaganda" (false or misleading reports which are presented as being factual).

One example of black propaganda was the blanket of secrecy which covered the Allied troops prior to the invasion of Normandy during World War II. The English kept the Germans busy reading dispatches about troop movements and preparations to attack across the Channel at Calais. They even built hollow buildings and constructed entire encampments and stockpiles so that Nazi aircraft would believe the invasion force was in one place while they were actually massing in another. Likewise, the German command was lulled into a false sense of security by the belief that their coastal defenses were impenetrable—which they almost were.

In ninjitsu, most of these techniques are referred to as *echoes,* since they require some feedback from the enemy to know if they are being effective. *Yamabiko Shicho No Jitsu* means telling a possible enemy something he knows is false and noting his reaction. If he corrects you, he reveals that he knows you are in error; if he does not, he may be letting you labor under a false impression, which is not in your best interest. Thus his loyalty is determined. *Hotarabi No Jitsu* is the method of letting a supposedly secret dispatch fall into the enemy hands, while *Yamabiko No Jitsu* is the trick of having an agent pretend to "betray" his lord and offer to serve in the army of the enemy. By these means he might infiltrate to gather information, assassinate the enemy lord, or wait until the battle has reached a crisis and then turn against the enemy once again. A modern application of this principle would be to "feed" a known double-agent harmless or misleading information.

KAMIGAKURE NO JITSU

This refers to detecting the enemy's activity and predicting his movements. Normally this function is carried out at the command level of organization; that is, it is the responsibility of the senior levels, the chunin and jonin, to evaluate raw data and formulate scenarios of possible enemy operations. The genin, or field agent, however, must be aware of the type of information required for this process, and at least be partially able to predict the outcome of a confrontation in order to determine what information is to be given priority.

By the same token, the Ninja must constantly be on guard against infiltration by enemy agents. This is usually the responsibility of the internal security units. They not only screen potential applicants, testing them with a battery of psychological ploys, but also verify all incoming data and report any discrepancies. In the ancient Ninja clans, everyone was responsible for such internal security. Few outsiders even knew that they had encountered a clan, family, or agent. After the many "nights of the long swords," when the memberships were often decimated, the more organizational structure of the resulting groups (as opposed to the previous familial structure) made such indoctrinations and analyses essential.

Because of this need for security, the Ninja often appear to be secretive or evasive. But the real masters can talk all day and never tell you a thing. Moreover they seem to be quite pleasant and very polite, even likeable—and they are. Most people have the idea that Ninja are the deadliest fighting masters in the world. That image should believed, for it is true. The Ninja do not fight all the time, however. Neither do they train all the time, nor sleep all the time. They are mere mortals, with exceptional insight and amazing abilities to be sure, but mortals nonetheless. One is often asked, "What is the goal of ninjitsu?" The answer is peace and harmony, as well as the freedom to enjoy it. In this regard, the Ninja is like the master fisherman who keeps his own counsel about where the big ones can be found. Thus his secrets are safe from those who would misuse them.

KATSURA OTOKO NO JITSU

This refers to neutralizing the enemy. A Ninja's operations in the field involve more than just intelligence-gathering activities, although these are by far the most numerous of his duties. However, in order to secure one's position, defend oneself, or divert attention from the true mission, it may be necessary to take appropriate countermeasures against the enemy. If possible, this action should take place on the enemy's home ground, rather than allowing matters to escalate into Ninja territory. Techniques which fall into this cate-

gory include sabotage, arson, assassination, spreading dissension and false rumors, in addition to fomenting unrest by turning the various factions of the enemy camp against each other.

In intelligence circles, an enemy agent may be "compromised." That is, his mission may be detected and his cover exposed. This would obviously eliminate his effectiveness in the field; thus it would not be necessary to kill him. Alternatively, an enemy agent could be "crippled" or "marked." This is a more permanent form of neutralization, in which the enemy is either effectively destroyed as an agent permanently (with an elbow shot or knee shot), or is otherwise scarred or tatooed so that he cannot be mistaken when met. One such universally accepted sign of ancient times was to cut off the hand of a thief. (This practice was also known in the Middle East and among some European nations.) Lastly, of course, the enemy could be executed.

However, it is sometimes better to let a spy live than let him know you are on to him. *Tensui No Jitsu* is the technique of slowly compromising a known agent by "feeding" him harmless data. When his superiors become suspicious, he is offered an opportunity to save himself by turning against them. An agent recruited in this manner is said to be "turned."

The Ninja prefer using obscure and subtle means to effect their plans. Believing that one man in the right place at the right time can alter the course of history, each Ninja trains to be that man. It is far better to "surgically" eliminate the enemy by discrediting his leaders than to slaughter hordes on the battlefield. Ninja often fall back on enlisting popular support when it can be clearly shown that the enemy leaders are not acting in the best interests of the people.

It is said in ninjitsu that a good fighter is not angry, a good soldier is not violent, and a good winner not vengeful. The ancient masters were profound, subtle, and even mysterious. The depth of their knowledge can scarcely be imagined. Not seeking fulfillment, they were not swayed by the desire for change. They were courteous, like visiting guests, watchful like men crossing a winter stream, yielding like ice on the

verge of melting, alert like men aware of danger, yet simple like uncarved blocks of wood. This is known as the virtue of not striving, the ability to deal with people, and the ultimate unity with Heaven. This is the Way of a Man of Knowledge—a Ninja.

3.

The Five Elements in Combat

In ninjitsu, we often speak about attaining a "oneness" with nature. It is this state of being that enables the Ninja to penetrate unseen, without disturbing the *wa,* or "serenity," of the scene. One achieves this plateau through study, practice, experimentation, and reflection upon the interaction of the Five Elements. Since we have dealt elsewhere with the laws which govern these relationships (in *Ninja Death Touch),* it is our intention to now illustrate the manner in which the symbolic categorization of techniques may be applied to interpersonal combat.

The fundamental responsibility of any martial art is to supply its practitioners with a variety of effective techniques. In almost every case, some movements will be better suited to certain individuals than others. This is because the elements also apply to persons and physical attributes. In the end, each agent must select and practice those skills which are of the most interest to him and at which he is best. So, in effect, we all create our own style.

There are many good fighters who rely on one technique. The fact that they remain is proof of their efficacy. But it is advisable for the agent in the field to be somewhat versed in the skills of hand-to-hand combat. Kumiuchi, or "naked kill" (unarmed fighting skills), is divided into Five Elements,

based not only on the Tibetan and Chinese cosmology, but also upon the five basic types of attack as detailed in Sun Tzu's *Art of War.*

THE FIVE PRINCIPLES

EARTH

In military strategy, one of the most devastating types of attack is known as the hammer-and-anvil method. In this type of attack, a highly mobile attacking force takes advantage of a natural obstacle in the terrain or a well-fortified position, and drives the enemy against it. When the attacking forces are military or paramilitary units, their mission is to force the enemy against the anvil. They may well overrun some of the defending force as they surge forward. These isolated pockets of resistance can later be mopped up by the units which move forward to occupy the captured territory. This type of assault is designed to "crush" the enemy. Likewise, this tactic may be used in individual combat. In such a case, the anvil will be the ground upon which the enemy stands. The Ninja are trained in *Ukemi* (the art of falling) and in the aikido method of "meeting tatami" (straw mats), as well as *Tieh Tao* (tumbling); therefore, it is unlikely that an attack which throws them to the ground would be successful. This is the best defense against the hammer-and-anvil technique.

The techniques of the Earth system, which are based on the principles of the centerline theory, are further divided into two kinds of movements: those which rely on the attacker's momentum and those which impart a certain impact to him in order to make him move in the desired direction. While it is impossible to demonstrate all of the types of movement this may include, generally speaking, techniques which fall into this category are those in which the enemy is thrown. In classical ninjitsu, these techniques were derived from jujutsu; later, the system was modified to include paralyzing holds from the *Dim Ching* (nerve points).

FIRE

Here the Ninja agents are taught to disable the enemy by

striking him forcefully. In this they are guided by the principle of *Ikken Hiatsu,* or "victory with one punch." This set of techniques is analogous to the spearhead type of attack, in that it relies on speed and depth of penetration to negate the enemy attack. In a military context, this method is often vulnerable to ambush; in hand-to-hand combat, it is also susceptible to feints. Japanese ninjitsu has drawn many of its striking techniques from the ancient art of atemi-waza. But this was in itself derived from the more esoteric Chinese temple boxing, which, in turn, was merely the systematization of even more arcane series of punches and kicks long known and used to kill one's fellow man. The Fire element represents the warrior spirit in the field agent. While the hammer-and-anvil method is designed to crush the enemy, the spearhead attack is intended to strike his heart.

The most basic techniques taught to the agent in this part of his training are those of the Hidden Hand. This teaches many of the vital and fatal points of the body, in contrast with the emphasis placed on slamming the enemy to the mat in the Earth system. In this phase, the Dim Ching are expanded upon and the *Dim Hsueh* (blood gate points) are studied. Likewise, since the Ninja learns to fall to protect himself from being thrown, so he learns to block and parry to defend himself against being struck. But, since many of the pressure points used to grip the enemy so he may be thrown are also the targets for the long-range strikes, they are known collectively as *Shan Pi Ta,* or "defensive striking."

WATER

In the first phase of training (Earth), we are taught to "establish the will"; in the second phase (Fire), we are taught to "forge our bodies in the fire of our will." Now, we enter the part of the training which teaches us to "calm the mind and free the spirit." One of the foundations of *Hsing-i* (mind-body boxing) is that of "yielding." This is also part of jujutsu. Furthermore, since the body is full of fluids (blood, for instance), during this part of the training techniques which act to restrict the flow of blood, or those which "encircle" the enemy, are emphasized.

Water may be said to encompass the art of the counter-attack in combat. The waterlike ability to absorb the enemy attack and allow it to expend itself harmlessly is often sufficient in itself to conclude an engagement. If it is not, then we move to the next stage: seizure. At this stage, locks and holds are taught, as well as methods of entangling the enemy. Similarly, those throws which rely on a sacrifice of position, like the wheel throw in which the enemy is pulled forward over you, are a part of this advanced set of "tricks." Lastly, of course, methods of tightening the encirclement are studied. Here the emphasis is on strangleholds and the first nine points of *Dim Mak,* the "death touch." The key to this set of moves is control—not only of oneself, but also of the enemy—rather than destruction.

Those who excel in these techniques are guided by the adage, "What is more yielding, yet forceful, than water ever returning to wear down the immovable stone?" This concept of pliancy and flexibility in the face of attack is the foundation of all the advanced mental skills of ninjitsu. Likewise, it is the basis of the myriad forms of meditation found in the martial arts. Miyamoto Musashi, the most famous swordsman of Japan, said that one must maintain a calm mind in combat—not to plan, not to act or react, simply to *be.* Thus in a thousand battles you will remain victorious.

AIR

The element of Air, or Wind, is the real forte of the Ninja. Wind techniques are the means whereby one can disappear in full view. They are those which sweep the enemy off his feet by attacking his foundation or which enable the agent to go behind the enemy. The concept is that of "riding a tiger." That is, even a wild and ferocious tiger cannot claw or bite you if you are on its back. Additionally, in interpersonal combat, the enemy cannot hit you if he cannot see you. Most of these Wind techniques are evasive, and depend in large part on the Western boxing principle which dictates you "make the enemy miss his strike and make him pay for that mistake by hitting him before he can recover."

The Wind element extends to psychological development

as well. During this phase of training, one learns various methods of overcoming the enemy without making physical contact. At this time, the secrets of the most ancient practice form of the Silent Way are revealed. The *Mi Lu Kata,* or "lost track form," contains all nine of the basic techniques for vanishing, and is derived from the arcane tantric lore of Tibet. Some historians try to place the origins of ninjitsu in India, with the Thugee assassination cult, and it is true that many methods of creeping up on the enemy are borrowed from that system; but the real "cloak of secrecy" that envelopes the Ninja teachings began when the Ninja passed through the forbidden mountains into China centuries ago.

At this stage one learns to know oneself and to develop an iron will. This makes the Ninja a Man of Knowledge.

WOOD

In medieval Europe, the wizards and alchemists knew that there were five elements, just as the Chinese did. Also, the more elite mathematicians of that era were aware of the existence of the *dodecahedron,* a solid geometrical polygon composed of pentagrams. But because these "wise men" were afraid that the people were too stupid to grasp the significance of this fifth element, or because they feared that its immense power would be misused, they kept it to themselves. Thus, the knowledge of the universe was hidden from the people. The rulers and clergy revealed only *four* elements, and branded the pentagon as "evil," calling it the "mark of the beast," a thing to be shunned. Further, they suppressed the mathematical reality of the dodecahedron, and so impeded the progress of mankind for centuries.

Certainly, some did this because they honestly felt they were acting in the best interests of others. It is our philosophy, however, that each of us must decide for ourselves what is good or evil, without the manipulations of such do-gooders. Others hid this knowledge because they thought of it as power—and indeed it is. But then, all knowledge is power. Just like the other two great goals of humanity, love and wisdom, when power is shared, there is always plenty to go around, but when it is hoarded, there is never enough.

The fifth element is Wood. If we suspend, for a moment, our allegiance to the analytical and scientific approach to constructing a theory, and pay attention, instead, to the crude observational science of the ancient masters, a pattern begins to emerge. Among the five elements two are *Yang* (fire and earth), that is, linear, masculine, solid, and positive; two are *Yin* (air and water), circular, feminine, enveloping, and negative; while the fifth (wood) represents the combination of both and is therefore neutral *(Tao)*. To the Chinese, this symbolism was obvious from the circular growth of the rings of a tree about a linear (vertical) axis.

In applying this concept to warfare, one would expect this to represent the ultimate set of techniques—and that is so. In all of the previously discussed techniques, it has been necessary to close with the enemy and engage him in combat.In Wood, however, the final stage of training, the agent is trained in the skills of the ambush. This seems to be somewhat ruthless, since it relies heavily on surprise to be effective; but remember, an ambush is a static position: the enemy puts his own foot in the trap by making an aggressive approach. This means that the individual acts only in self-defense when pressed by the enemy to the point where no retreat is possible. The "trap" is the Ninja's superior fighting ability. Those who follow this path are guided by the sage Lao Tsu, when he said, "I dare not advance an inch, but would rather retreat a foot." The Ninja are known for giving those who would try to "take advantage" enough rope with which to hang themselves.

Among the diverse weaponry of this system are numbered such techniques as fear, surprise, ruthless efficiency, and an almost fanatical dedication to truth, justice, and equality. It should have been observed that anatomical study advances concurrently with the learning of a particular discipline. In the fourth stage (Wind), the timetables and meridians of acupuncture are revealed and the student is taught Dim Mak. In this fifth and final stage, *Hsi Men Jitsu*, the "Way of the Mind Gate" is opened to the disciple. With this psychic training, one can easily master such movements as the "sweep of an army of thousands," or possess the "power to cloud men's

minds."

Techniques of the Wood element are characterized by utilization of the principles of concealment, psychological surprise, and withering offensive action. The military definition of an ambush is "a trap sprung on a moving enemy and based on concentrated surprise fire from concealed positions." The purpose of such a tactic is to destroy the enemy.

The single-most important factor in an ambush is surprise. That is the deciding factor which provides the concealed forces with control of the situation. For the individual, this means being alert and silent until the moment the attack is launched. Control of the self prevents one from being controlled by the situation. Another necessary ingredient, which stems from control, is concentration. This enables the field agent to direct the total energy of his will against the target. There may be time for only one strike. For this reason, simple attacks are recommended. Since they are more easily understood and executed, they are more likely to succeed.

Even beyond concentration, however, there must be discipline. First, one must have the discipline to study and train, to learn, to attain a certain degree of skill with which one is content. Second, one must have the discipline to guard against impetuous courage, not to fight back, not to react, but rather to remain calm in the face of danger and then act with finality. And third, one must have the self-discipline not to glory in having won, for if it becomes necessary to physically devastate the enemy, then reason and logic have failed—and those are the tools of a Man of Knowledge.

APPLICATIONS OF THE FIVE PRINCIPLES IN COMBAT

EARTH

There are only two martial arts which are known to directly attack the adversary's legs. A fighter skilled in judo might grapple with an opponent and then sweep his leg out from under him *(osoto-gari);* a Korean stylist might suddenly execute a spinning back pivot and knock the enemy's legs up in the air. But only an American wrestler or a Ninja would



FIGURE 1

bend over and pick up your foot. The technique which best represents the Earth principle is known as *Lao Tsu Chi Huo,* the "dropping toe-hold."

In Figure 1, the enemy has assumed a modified boxer stance with his left hand leading. To the Ninja, the lead leg of the enemy, which represents his most advanced position, is always a legitimate target. Many sport styles defer those techniques which attack the leading knee for safety reasons—and rightfully so. Our concern, however, is to bring about the enemy's downfall. The agent takes a pose similar to that of the enemy. This is intended to make him believe that the agent is going to "box" it out and takes his mind off his leading foot.

The Ninja might make some feint to the face of the enemy, or reach out suddenly and grab his wrist. The simplest method is to wait until he blinks, then drop straight to the ground, swing the right leg in a wide arc outside the line

of engagement, and strike the enemy's ankle with your right shin (Figure 2). In practice, drop quickly downward and position the leg to block his ankle. Break your fall with your right arm. The best way to describe this action is to think of sliding into home plate. If the hit on the ankle doesn't tip the enemy over, there are several strikes which could be made to his leg while it is trapped by the right ankle. If the enemy bends forward, grab him by the shoulders and pull him forward onto his face.

Drop onto the right elbow, if you have not done so already, and whip the back of the left heel in a hooking arc behind the enemy's leg. Strike him on either the center of his calf muscle, the back of the thigh, or the tendons behind the knee. All of these strikes will cause his knee to bend forward. Remember that the swing action of the left leg must be perpendicular to the line of balance between the enemy's feet in order to be effective. Now, by using the scissors action of the legs, the joint may be forced or driven forward. Note that

FIGURE 2



if this technique is applied in reverse against the enemy's leg, the result will be to jam or shatter the knee (Figure 3).

Using the scissoring action, roll onto your left elbow or side, and trip the enemy forward onto the mat so that he lands facedown (Figure 4). Slamming him to the ground in this manner clearly demonstrates the application of the hammer-and-anvil tactic. For the coup de grace, roll over onto your stomach, trapping and dislocating his knee and strangling him from behind.

FIGURE 3





FIGURE 4

FIRE

If the enemy is wary, and if his movements and stance are reasonably competent and keep you at bay, it may be necessary to overcome him with a sudden, forceful demolishing attack. This is characteristic of techniques in the Fire category. The imagery is that of setting the enemy on fire. You are the flame and, building from a single spark, you sweep over him until he is consumed. Bearing in mind the "spearhead" philosophy associated with this element, strike straight and true to specific targets on the enemy. Act with resolve.

The combatants oppose each other. From the enemy's stance it is apparent he is not going to try to box. Likewise, since his weight is distributed slightly more to the rear than would be found in a frontal stance, a foot-sweep or attack on the leading legs should probably be avoided (Figure 5). The attack can be made in one of two ways: Freeze the enemy in place with a *Kiai* (spirit shout) long enough to close the gap between you and then hit him, or wait until he attacks and move forward to intercept him.

The enemy steps forward with a right cross. Toe-out with your left foot and shift your weight over that leg. This action moves you to the side, away from the line of engagement. Simultaneously strike the enemy's shoulder or elbow with a cross-chest block, and drive your right palm-heel fist upward along the enemy's centerline to strike him in the face (Figure 6). Here the target might be the chin, philtrum, or nose. Furthermore, this hand-in-the-face approach could be used to make the enemy blink or temporarily blind him, so the Ninja could take more complete advantage of the situation. Note that the right elbow jams and locks the enemy's left hand as you slip the punch to the outside and over your right shoulder.

Seize the enemy's face with a right tiger claw, or grab his left hand. Push against his right shoulder with your left hand, and drive your right knee deep into his abdomen to drive the wind out of him. Maintain control with your arms (Figure 7). Notice how the progressive application of techniques brings you closer to the enemy. The palm-heel was the "spark"; the arms are the "kindling," and the flame is "fanned" by the forceful exhalation of the enemy's air. Frequently this is sufficient to end the fight, since the "floating ribs" which lie on either side of the abdomen can be easily snapped off and driven into the spleen, liver, or lungs by the knee.

From your advance position in the enemy sphere of influence, maintain control of him by his upper body and strike down and out with the heel of your right foot against his left knee (Figure 8). This attack will crush him to the ground by breaking his knee. Once there, he can be easily finished off. Observe that it is not necessary to back up in any of these





FIGURE 5

FIGURE 6



FIGURE 7

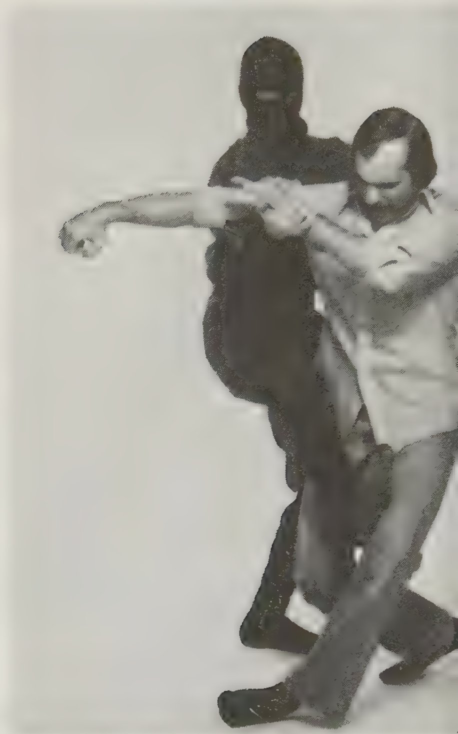


FIGURE 8

movements, but rather you move from one strike to the next in a logical chain which makes use of each preceding step. At the end, the enemy is "burned to the ground" by this attack.

WATER

When employing the Water principle, be guided by the characteristics of that element: engulf, envelope, become a pool in which the enemy drowns. In fact, you become the "water demon spirit" which pulls him under to that doom. Many of the ancient techniques of ninjitsu were classified according to whether they were "takedowns," in which the enemy's balance is broken without taking him off his feet; "breakdowns," where the enemy is taken to the mat by a series of small and progressive strikes; or "throws," which take the enemy off his feet. The following illustration is an example of a basic breakdown.



FIGURE 9

The enemy has reached forward and seized your left shoulder with his right hand. It may be that he intends to step forward into a side headlock. Grab his right elbow and reach toward him, making him use his left arm to block. This, of course, is merely a diversion. His right leg is forward, thereby becoming the primary target. In preparation for the movement, relax your previous resistance to his push and instead pull him slightly toward you (Figure 9).

This will cause the enemy to stop his forward push or be pulled off balance. As he tries to save himself by leaning back, drop your left hand underneath his elbow and strike upward with the palm-heel. In practice, push the arm up. At the same time, step forward with your right foot and position your right knee directly in front of his knee. Lower your center, slip your right hand out from under his left arm, and strike him in the solar plexus with a ridge-hand strike. Duck



FIGURE 10

your head under his arm in preparation for passing him (Figure 10).

Step quickly behind the enemy. Let your right arm remain in contact with his abdomen and slide your left arm around him to seize your own right fist. Squeeze the enemy's abdomen with the bear hug to force the air out of his lungs. Place your right thumb on top of your right fist and use the raised knuckle to grind into his solar plexus. This action adds to the discomfort of the "stomach-pressing" hold. Simultaneously, bend your right knee and strike the enemy's knee from behind. Most people are familiar with the trick of doing this to someone and making their leg collapse for a second due to the pressure against the tendons behind the knee (Figure 11).

As his knee bends, pull him to his left rear corner by the waist-cinch to prevent him from stepping forward with his left foot and saving himself. "Ride" him to the mat, face-



FIGURE 11



FIGURE 12

down, and finish him off. Remember the symbolism of pulling him under the water (Figure 12).

AIR

This category includes those techniques which sweep the enemy off his feet, like the low spinning leg sweep; those in which the Ninja whips behind the enemy; and those in which either "flies through the air." One of the most basic, yet devastating, throws in ninjitsu is the shoulder throw. This trick takes advantage of the forward momentum of the enemy to lift and slam him down. Likewise, an opportunity is presented when the enemy steps in behind your lead leg in an attempt to attack with a back-leg trip.

The enemy takes a grip on your left biceps and right sleeve. Counter by gripping his sleeve at the elbow with your left hand and placing your right thumb in the hollow of his right elbow as you hold his left arm off. By pressing in the in-

side of the elbow with the thumb, it is possible to numb the arm and render it useless before he is aware he is under attack from that quarter. Wait until he steps forward with his right foot, or pull him toward you with the double arm tie-up. In either event, the critical point is that his weight be on his lead leg (Figure 13).

Step quickly forward across the line of engagement as the enemy tips forward. Place your right leg behind his right leg and block him from moving with your right hip by "sitting" or pressing against his thigh. As you step through, swing your right arm across the line of engagement and strike upward under his arm with your forearm, dislocating his shoulder. At the same time, press on the inside of his right elbow with your left thumb and secure a firm grip on his arm as it lies over your chest (Figure 14).

With your hold on the enemy's right arm, pull him over by shooting your right hip still further past his hip. As the hip

FIGURE 13



slides by, slip your right shoulder under his right armpit and lever upward. Once you are certain his balance is completely broken, drop straight down on your right knee and whip him over your shoulder. It will be observed in Figure 14 that this move could be used to escape a back-leg trip; here it is quite apparent that it could also be used to escape from a rear choke. But beyond these possibilities, when executed as a single dynamic flashing motion, the enemy sails through the air as if trying to perform a high cartwheel. Even if no other technique is taught for self-defense, this single trick may well provide a more than adequate defense (Figure 15).

As the enemy slams onto the mat, lever his right arm over your raised left knee to shatter his elbow, and strike downward onto his throat with a small tiger-mouth fist or two-finger strangle. To augment this submission hold, the Ninja might apply his right knee to the enemy's stomach to help force the air out of him (Figure 16).

FIGURE 14



FIGURE 15



WOOD

This class of techniques relies heavily on the element of surprise to be totally effective. Those who practice the Wood techniques believe that the secret of throwing the enemy is to grab hold of him and fall to the ground. In this way, the weight of the body is used to unbalance the enemy rather than breaking him down, or throwing him by first lifting. Most of these Wood movements are similar to the basic Earth principles. They conclude with you landing on top of the enemy, driving him against the ground, and crushing the life out of him. Yet the Wood techniques also stress entangling the enemy, or wrapping him around you, like the move-

FIGURE 16





FIGURE 17

ments of the Water element; directing the attack against a specific target (in this case the arm), which is characteristic of Fire; and causing the enemy to "fly through the air" similar to the Air category. Thus, these techniques are simple, direct, and effective.

The enemy has reached forward, and both you and he have assumed a standard grappling hold on each other. Either one of you may shift from side to side, or step forward or back as balance and strength are tested (Figure 17).

Step in quickly with your right foot across the line of engagement, and place your foot just outside your enemy's right ankle to prevent him from moving forward. At the same time, drop your right arm over his right arm, taking a firm

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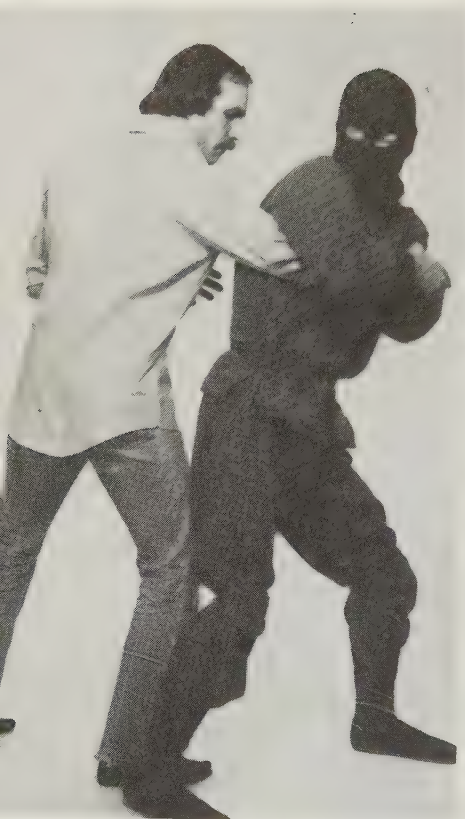


FIGURE 18



FIGURE 19



FIGURE 20

grip on his forearm with both hands before he can withdraw (Figure 18). The enemy may think you have made a mistake by turning your back, and he may then try to bring his other hand into play, which will in actuality only contribute to his downfall. Likewise, if he had attacked from behind with a bear-hug attack, he could be taken down by this throw merely by stepping outside his ankle.

Shoot through with your right hip and drape the enemy over your back. Maintain a secure hold on his arm. His balance is broken to his right front corner. Kick back with both feet as if to fall straight downward. This whipping and wrapping twisting movement, plus the sudden additional weight jerking him forward, will send him flying. Try to fall on your right shoulder as he goes over. This will bring him under you to cushion your fall (Figure 19).

The enemy slams down onto his back, and the wind is driven out of his lungs by the impact. Your entire weight is brought to bear on his chest as he lands, crushing his rib cage. To make sure there is no fight left in him and to take advantage of the arm lock already in place, lever his elbow across your own extended right forearm in order to break his arm (Figure 20).

4.

The Three Gates

Even before the Ninja divided their methods of attack into the five elements, warriors of ancient times were aware that certain tactics worked better than others against certain types of opponents. As with the elemental relationships where Fire destroys Wood, which in turn destroys Earth, and so on, it was possible for a skillful fighter to survive by using the more simple and rudimentary techniques of the Three Gates theory.

THE LOWER GATE

Against a larger enemy, one who is greater in size or stature, it is advisable to attack the Lower Gate—i.e., the legs—since these are the foundation of the enemy's posture. Fat people have weak ankles; this is a fundamental fact of nature. The small bones of the joint are often twisted or sprained inadvertently by such individuals and their great weight or size makes it difficult for them to bend over defensively without losing their balance.

Begin your attack by feinting to the head (High Gate). This will draw the enemy's guard upward and lessen the chance that he can make a successful defense. This is an instinctive reaction and hard to prevent; any attack to the

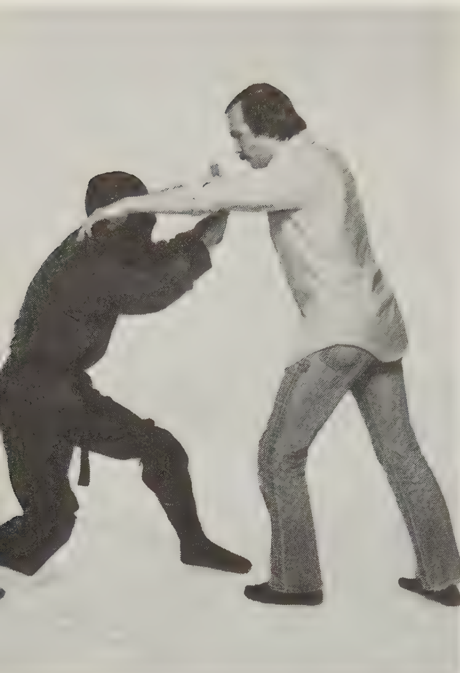


FIGURE 21



FIGURE 22

head will draw the enemy's protective attention (Figure 21).

Drop in low under his guard and seize his leading leg by the knee and ankle. Simultaneously shoot your leg behind his rear leg to block the ankle and prevent him from stepping away and possibly saving himself (Figure 22).

Do not lift the leg! Instead, hold his ankle and push the trapped knee to the outside to topple him over onto his back. Sweep the rear leg out from under him to increase the impact of the fall (Figure 23).

Now the enemy is down, but he is far from helpless! Maintain your hold on his ankle and stand by pushing off with your right leg. Your left arm comes under his leg and grabs his toes from the outside. Your right hand assists in torquing the foot outward, putting tremendous pressure on the bones of ankle, knee, and hip. Step on his other foot with your left heel to keep him from kicking up or trying a leg-scissors counter. By means of this toe hold, the enemy may be held for a few seconds.



FIGURE 23



FIGURE 24

Shortly, however, he will figure an escape, and since such a hold restricts circulation, the leg soon becomes somewhat numb and the pain less excruciating. In this position, you remain out of his reach and can easily break his ankle by lifting with the left arm, which cradles his foot, and executing a swift jerk to the outside line. You may then escape, since he will be unable to pursue due to the nature of the injury. The larger the opponent, the harder it is for him to rise, and the more easily the ankle gives (Figure 24).

To turn the hold into a "punishing hold," snap the ankle, step off the enemy's right leg and fold it under his left knee while the pain subdues him (Figure 25).

Drop onto his groin with your left knee in order to stun him, and hook his broken left ankle with the instep of your left foot. This crosses his legs with yours intertwined. Lean back to dislocate both his knees by the leverage of your left shin; then lean forward to finish him with a cross-strangle hold (Figure 26).



FIGURE 25

FIGURE 26



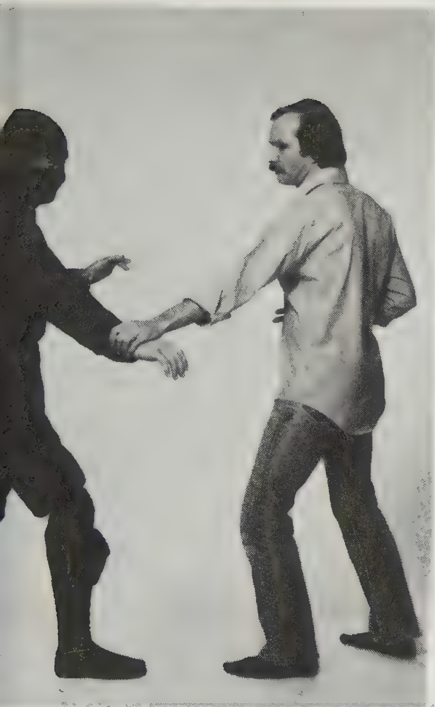


FIGURE 27

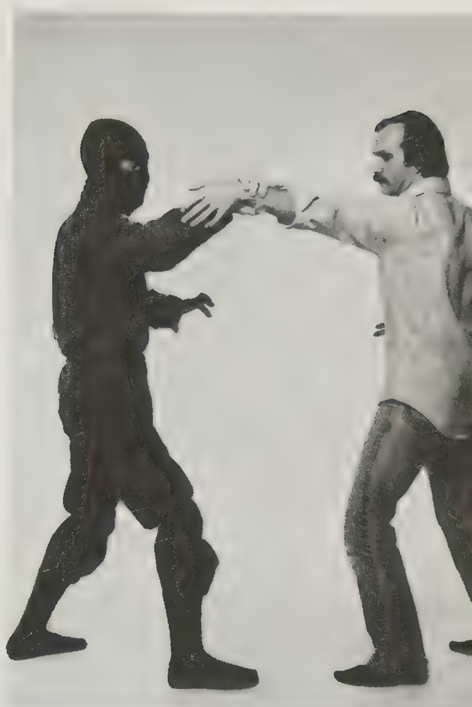


FIGURE 28

THE MIDDLE GATE

This refers to an attack directed against the torso or the centerline of the body. Imagine that, in an effort to restrain you, the enemy has taken a hold on your wrist. This, of course, was merely a feint to engage the enemy by letting him think he is in control of the fight (Figure 27).

Reverse the hold by describing a large clockwise arc with the right hand. This brings your fingers over the enemy's wrist while pulling your own arm out against his thumb (Figure 28).

Before he can escape, reach over his left arm with your left and seize your own wrist. You may now break his elbow with the armbar (Figure 29).

Instead of, or after, the arm-break, bend your enemy's arm toward his center, tucking it under him. Pull him down with your body weight. Simultaneously, execute an upward

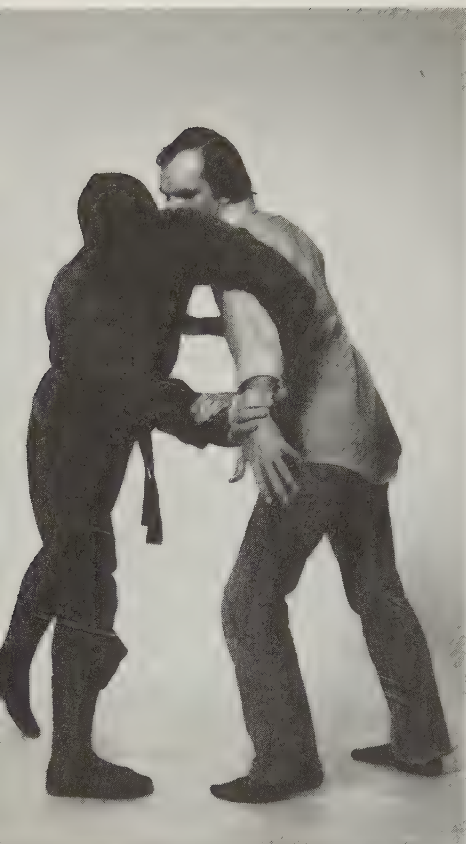


FIGURE 29



FIGURE 30

knee strike against his head. This driving action snaps the head back to cause a whiplash-type injury (Figure 30).

Having stunned the enemy, continue to pull him over you and forward with your body weight dangling from his imprisoned left arm. He is properly tripped over your body while his head is driven into the mat (Figure 31).

After the head smash, you can easily roll the enemy off of you by pushing against his still trapped arm with both hands, and by a similar lift with the right leg. If this is properly done, his momentum should carry him over and he can be slammed flat on his back to finish the takedown (Figure 32).



FIGURE 31

FIGURE 32



THE UPPER GATE

Attacking the head is the most difficult move. The brain defends itself instinctively, using peripheral vision, and generating evasiveness and blocking motions to the rest of the body. A good method for overcoming this is one of the fundamental vanishing techniques of the Ninja. It is called Lightning Strikes the Tower.

The enemy assumes a modified boxer stance with a left lead (Figure 33). He throws a left jab, or left hook, thereby opening his rib cage to attack. Since an attack to that quarter could be easily blocked by the enemy dropping his elbow, the Ninja advances into the enemy as he swings his trailing left arm in a wide arc. This punch is called a ridge-hand attack and travels essentially up the chest, where it cannot be seen, to strike the face or neck. Simultaneously duck under the extended arm, out of sight (Figure 34). This attack also works if the enemy does not advance as shown. In that event,

FIGURE 33





FIGURE 34

FIGURE 35

FIGURE 36

FIGURE 37

the right hand presses his elbow while the palm slaps his face. The movement is actually instinctive in most people, especially those who have a tendency to flinch. In fencing, a blow delivered to the enemy as he advances is known as a stop-hit.

Pivot on the ball of the right foot and step behind the enemy's left leg with your left. At the same time, reach up and seize your own left wrist with your right hand. Do not entwine the fingers. Your arms now encircle the enemy's head and left arm (Figure 35).

Shoot your hips behind the enemy's hips and pull as hard as you can. Push with your legs, and jerk him over backwards by virtue of the hold around his upper body (Figure 36).

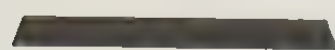
Slam the enemy to the mat (Figure 37).

Complete the takedown by forcing him facedown with your body weight. He may be pinned or choked out (Figure 38).

FIGURE 38



5.



Kicking the Shin

When the first Judoka came to America many years ago, they frequently had to prove the efficacy of their art on the mats and in the rings of Western boxers. If they lost, the superiority of the Western pugilists was supposedly demonstrated. Since the boxers were trained to box with heavy gloves, they truly possessed a devastating punch, which was sometimes delivered bare-knuckled to the judo player. Furthermore, the Japanese wrestlers were often warned not to use any "dirty tricks" suck as kicking the boxer's legs, lest they face the wrath of the entire club. These limitations made such contests somewhat one-sided.

The Ninja does not accept such challenges. He is free to use any and all methods and devices at his disposal to overcome and defeat his opponent. This is because he knows that those who would "prove their skill" in such contests are really very insecure. Most often such opponents are terrified, yet because they summon up the courage to face the object of their fear, the apparently superior Ninja, this makes them exceedingly dangerous. Their ego is so fragile and precarious at this point that they must be treated with great care, lest they be utterly destroyed. A man who attacks you in this state is playing the Great Game of Life and Death. He feels that either his character (his ego) will prevail, or else yours—

which he feels inferior to and intimidated by. He thinks he will prove to be a master worth serving.

It was been said before, but must be taught again, that we who value peace and harmony above all else have a preferred method of dealing with such temples of violence: we run away. The Ninja, being men of knowledge, know that we can change no one, that change is inevitable, and that the best we can hope for is to perfect ourselves in this lifetime. To do this, we must survive. Therefore, if we cannot run away, we evade; if we cannot evade, we confuse; if that fails, we will stun, cripple, maim, or kill, depending on the level of violence which must be returned to the attacking enemy. This is the enemy's own karma. The Ninja merely reflects the enemy's own anger back at himself since that is its true source, and that is where it must eventually be dealt with and resolved.

To the Ninja, the leading leg of the enemy is not only a legitimate target, it is a preferred one. To halt the enemy's advance in midstep is called "blunting the attack." This is a most effective technique, but requires very good timing. Only years of practice can give one the skill needed to use these movements to their fullest advantage.

Remember that the leg is the longest weapon of the body. Thus it can be used to keep the enemy at bay, or at long range. This is especially true if you are attacking the leading edge of the enemy's "sphere," his lead leg. Some of the strikes illustrated here are little more than "slap-kicks," which do little damage, but rather unbalance and topple over the enemy. Others are aimed at specific targets and nerve plexes, acting to numb or temporarily paralyze the enemy's leg. Sometimes this is sufficient to end the fight. Then there are those moves which may be used to snap the knee, resulting in permanent injury. Each strike has its applications and uses. Practice them all, applying them appropriately.

JAMMING SIDE-KICK

This is the simplest technique which can be taught for self-defense, and one of the most effective. When the enemy steps forward with his left foot, lean back and lift your left

leg up. The leg is straight, but not stiff, and the knee is not locked. Place the arch of your left foot against the enemy's shin and push against his knee, using the bend of the leg (Figure 39). This may be practiced slowly and carefully with a partner until the timing is exact. No pressure is applied to the knee in training. The idea is to halt the step in midstride, thereby making the enemy tip forward or to his left rear, depending on the type of attack he was making.

Attacks against the knee require about forty pounds of pressure to be crippling (to break bones and tear ligaments), but a sudden jamming motion will often compress the *bursa sacs* which lubricate the joint. This injury causes pain while creating little swelling or discoloration, and lasts for one week to ten days. The immediate effect will be sharp pain, which is relieved by flexing the knee and pressing the thigh to the chest, or by massaging the *san ri* point on the outside of the tibia.

FIGURE 39



HEEL-STOMP KICK

This technique has fallen into some disrepute over the years. It was also often taught as a method of self-defense, but Ninja students complained that it is ineffective when used in the street. That was because the essence of the move was not practiced properly. In the dojo, this strike was frequently simulated: the student only pretended to stamp on the foot of his partner. In real training halls, the stamp is performed full force, and the partner must fend for himself (Figure 40). In some schools, holes have been stamped in the wooden floors. To perform this kick, drive straight down with the heel, aiming at the long tarsal bones of the foot. None of these bones are bigger than a good-sized pencil, and all can be broken.

FIGURE 40

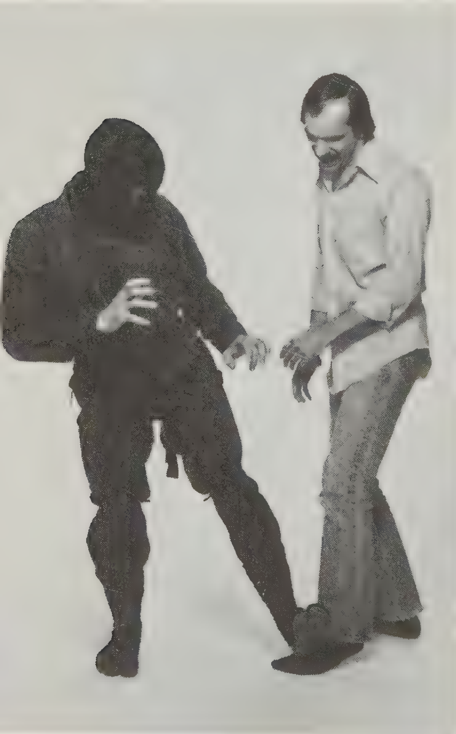


FIGURE 41



DOUBLE ROUNDHOUSE KICK

Many martial artists today are fond of demonstrating how high they can kick. To be sure, high kicking demonstrates great flexibility and considerable balance, but the humble roundhouse kick (Figure 41) to the inside of the shin or knee is both a simple and effective means of self-defense.

With classic understanding, the originators of the system recognized that this basic blow with the ball of the foot was natural and easily learned. Likewise, it does not require a great deal of strength. And since the kick remains low, balance can be easily maintained.

When the roundhouse is directed against the shin, there are several possible targets: hitting the ball of the calf muscle temporarily numbs the leg or causes bruising; hitting the shin

FIGURE 42



proper, especially if the weight is on that leg, jars and damages both the knee and ankle joints. The preferred target, however, is the side of the knee. Striking this area causes a lateral dislocation of the joint with injury to the ligaments and suspensory muscles.

There are many good follow-up techniques available after the initial attack to the lower leg, one of the best being the roundhouse kick to the inner thigh (Figure 42). This second strike must be executed in a quick, staccato rhythm before the enemy can adequately assess the effect of the first strike.

It might appear to the uninitiated that the defender merely tried to kick twice at the enemy's knee and missed both times! In reality, the first hit secured the initiative and the second did the actual damage. In this case, the damage is to the femoral artery, which runs down the inside of the leg, or to the femur (the long bone of the leg). By breaking the bone or jarring the hip and the knee, this blow will often end the fight.

CROSSING KICK

Kicks to the shin may also be effectively employed when grappling with the enemy. Assume the enemy has grabbed forward; the Ninja has tried to block by grabbing both of his opponent's arms defensively, and in the ensuing struggle a "dirty trick" is used.

Pull the enemy forward, causing him to pull back in an effort to resist. Sliding the edge of the right foot swiftly across the mat, strike the enemy solidly on the ankle in an attempt to sweep the foot out from under him for a takedown, or merely to bruise and bang the enemy's foot (Figure 43). In either case, the attack will draw his attention. This strike can be used against the inside of the enemy's knee as well. When one is thrown in this manner, the movement is known as *Hiza-Gurama,* or the knee wheel throw.

One of the effects of the above strike will be to direct the enemy's attention to that side. Immediately, just as the first hit is made, regardless of its effect, strike out strongly with a side-kick against the inside of his opposite leg (Figure 44).



FIGURE 43



FIGURE 44

FIGURE 45

FIGURE 46

This combination of the sweeping kick followed by the side-kick is both practical and fast, and usually brings the enemy to the mat on all fours where he may be pinned or captured.

COMBINATION KICK

The martial arts have revealed many interesting facts regarding the range of motion of the human body. One of these is that certain kicks seem naturally to follow certain others. This is the case with the leading side-kick and the hook kick.

Like the double roundhouse kick, two hits are made on the enemy's leg without putting the foot down. And, like the double roundhouse kick, the techniques are kept low to make it easier to keep one's balance.

The leading side-kick can be used as the enemy advances or the defender retreats, or as an initial attack from a static position. By the mere action of raising the leading leg, the upper body naturally tilts away from the enemy in an effort to keep upright. This, too, is an instinctive reaction.

Strike with the edge of the foot against the front of the enemy's shin (Figure 45). The intention is to do the same type of damage as the jamming side-kick. The target here is the kneecap. Striking the center of the kneecap pulls the ligaments behind the knee and can crush the fibrous cartilage pad between the femur and tibia; a hit beneath the kneecap has a similar effect; a strike above the cap, however, tends to slide up the thigh and does little damage.

Pivot on the ball of your right foot to swing the heel more perpendicularly to the enemy. Swing your leg forward as you do so, and hook your heel backward to strike the back of the enemy's thigh with the back of your heel (Figure 46).

The target is the center of the quadriceps femoris muscle, sciatic nerve, and the femur, which can be broken as previously described.

Regardless of the accuracy of this combination kick, the simple fact of beating repeatedly on the enemy's leg has a tendency to keep him at long range. Furthermore, it often makes him change his leading leg, or turn his back for an instant, allowing you an opportunity to escape.

6.

Submission Holds

Yakuza is the name of the Japanese criminal caste. The word *yakuza* itself is composed of three ideograms for the numbers three, eight, and nine, totaling twenty. This is an unlucky, or losing, number in certain gambling circles. According to legend, the Yakuza adopted their name out of a sense of irony, but in any event, the word has eventually come to mean gangster.

This underworld hierarchy is divided into clans, fashioned in large part on the ancient ninjitsu system. Some say it was derived therefrom, but we prefer to believe that the two systems evolved more or less concurrently. This similarity of structure made it easy for many masterless agents of the Ninja clans to be absorbed into the criminal "families" during those periods when practice of the Art was forbidden.

Among gamblers, debts are frequently encountered. It is the custom of the Yakuza, when a debt is owed which is greater than the ability of the debtor to pay, or when *seppuku* (ritual suicide) is indicated because of disgrace, to cut off the tip of the little finger as an acknowledgment of that debt and of the inability to repay. This ceremony is known as a "small beheading," but is actually a token gesture of suicide. It is usually reserved for the most extreme circumstances.

Much more common is the "loan sharking" method. Being logical men, the Yakuza reasoned that physical violence was often sufficient to "squeeze blood out of a turnip." And naturally those who employed such methods certainly felt justified in punishing those who incurred bad debts, repeatedly stalled payment until later, or put it off altogether. The Yakuza felt that killing a man because he owed the gang a debt might set a good example to others, and encourage them to pay their own debts promptly. Therefore, many gangs simply took out their frustration on the debtors and beat them to death.

Later, as the gangs became more sophisticated, they realized that such drubbings had the effect of keeping many of the more cautious players away from the gaming tables. What man would risk his life on such a dangerous game of chance? Besides, not much payment could be extracted from a corpse. At that point, an elaborate system of values was established. No longer could a dishonored gambler save face for his family by being killed. Now he had to contend with being crippled or maimed by the wrath of the Yakuza if he did not pay up.

When the Ninja encountered this system, it had been in practice for centuries. It remained, however, somewhat crude and relied rather heavily on bone-breaking techniques. With their vast store of medical knowledge, the Ninja soon modified such "muscle" tactics. They not only reduced the savagery of the punitive measures, but also made them far more just. After all, although no one forced the gambler to lose his money, there seemed little fairness in crippling a man for life simply because he owed you some money.

For instance, if a man were in arrears and had been given many chances to pay (remember that gamblers want the money far more than trouble), where the old method might require that the offender's thumb be broken, under the new Ninja system, it would simply be dislocated. Thus, the hand would be rendered useless, but could be easily mended when the debt was paid. Likewise, if the debt were larger, the shoulder or hip might be separated, rather than relying on a leg-breaking technique.

In combat, as in espionage, it is not always the best course just to kill the enemy. It may be necessary to take a prisoner for interrogation or "persuade" him to surrender. The following techniques are basic to the Ninja system and may be used as submission holds to end a contest, or as punishment holds to wear down the enemy's resistance during a match. Naturally this set of techniques does not exhaust the wide variety available to the martial artist, but it does illustrate the basic principles.

TAKEDOWN FROM BEHIND

The element of surprise plays a large part in the effective subjugation of the enemy. Figure 47 illustrates an ancient jujitsu technique which provides the most efficient unarmed method of bringing down the enemy from behind. Obviously, to get into range for this maneuver, one must be skilled in stealth and covert methods of walking.

Having crept up on the enemy, loosely interlock your fingers (as shown in Figure 47), or cup both hands, one atop the other, in the modern method. Advance the final step with the right foot and drop the "loop" of your arms over the enemy's head, as you jerk your left knee upward. The passage of the hands in front of his face will induce him to look down. Make no attempt to choke him or strike his throat; rather, catch his chin in both hands and pull him backward as your knee drives into his spine. The knee strike also prevents him from stepping back to save himself from falling. The impact, which should be between the shoulder blades where the thoracic and lumbar vertebrae meet, will drive the air from his lungs, and the chin lift will prevent him from crying out. Step back with your left foot and move so that you are kneeling behind him and he is sitting. Then choke him with your fingers around his throat, and your thumbs against the back of his skull and behind his ears.

DISLOCATING THE WRIST

A simple but very painful technique which allows the agent to maintain control over the enemy at arms length is the basic wristlock. This is accomplished by holding the thumb-



FIGURE 47

side of his hand in your left palm, the outside edge of his hand in your right, and by placing both thumbs side by side in the center of the back of the hand. Without stepping, swing the captured hand upward and toward the outside.

When properly executed, this wristlock involves the enemy's entire arm, since the counterclockwise motion of your hand also twists his elbow inward and tends to displace his shoulder joint toward the front and downward. Still, most of the pain is felt in the trapped wrist, as the bones between the fingers and the arms are ground against each other. As shown in Figure 48, the enemy is under control once the torsion passes outside his shoulder.

If his arm is whipped outward, the enemy will be thrown backward (an instinctive move) before the bones separate or break. But once in the position illustrated, a quick snap, executed by pushing with the right hand and pulling simultaneously with the left, will dislocate the hamate bone in the wrist from the ulna of the forearm. Characteristically, the



FIGURE 48

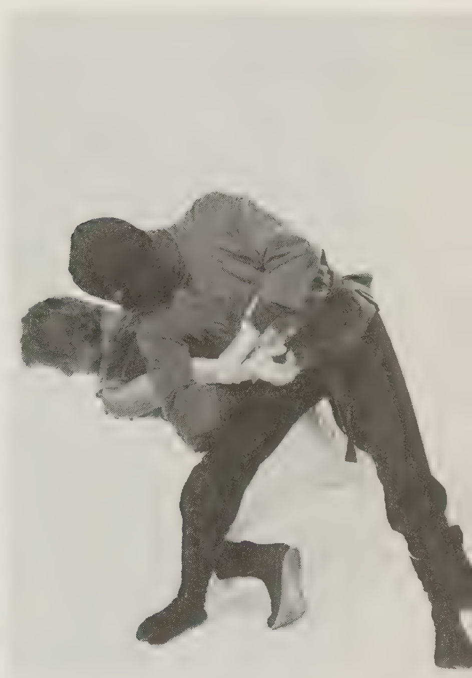


FIGURE 49

little finger will spasm toward the palm. Describing how to restore the hand requires thorough knowledge of anatomy. In this day and age, suffice it to say that a physician will be required.

DISLOCATING THE ELBOW

The elbow is similar to the knee in that it is a hinge-type joint. A dislocated elbow is far more painful than a dislocated wrist. Unlike the flexibility which allows most of these holds to be reversed, the ulnar side of the forearm actually "hooks" into the humerus of the upper arm. It is quite possible to extract submission from the enemy due to the extreme pain you inflict by locking his elbow straight, turning his hand back and forth, and gripping his forearm (Figure 49).

This twisting action grinds the olecranon process (the hook) back and forth in the olecranon fossa (matching depression in the humerus). Once the ligaments have been "stretched" a little, it is possible to dislocate the joint ante-

riorally by loosening the hold slightly and pulling back with the left hand.

As a result of this injury, a lifting of the upper arm occurs, and the back of the hand hangs near the hip. Most dislocations create minor trauma injuries to the surrounding tissues, as does this dislocation. Ligament and nerve damage below the elbow are almost always experienced even after the elbow is reset or repaired surgically.

DISLOCATING THE SHOULDER

As a ball-and-socket type of joint, the shoulder is capable of a wide range of motions. Also, since it attaches the arm to the trunk, it is quite strong and covered with muscle. The shoulder is, however, quite easy to dislocate. Figure 50 shows the application of a hold used to dislocate the joint anteriorally. Begin with a hammerlock (the enemy's arm is bent, with the back of his hand in the small of his back); "grapevine" your left arm under his trapped elbow, and cradle his forearm in the crook of your elbow.

Press against him with your chest to hold his arm in place as you reach around his face with your right hand. Turn his head by the chin as far as needed, and grab your own hand. *Do not interlock your fingers!* Instead, grip your own fist, or "latch-hook" your fingertips together as shown. The enemy is now in a position to negotiate; that is, he is ready to listen to your proposal!

Dislocate the enemy's shoulder forward by lifting up and back with the left arm. Dislocate his neck by stepping to the side with the left foot and pulling down, an action which proves fatal to your enemy. The shoulder can be put back in by seating the enemy facing you and letting his upper arm hang by his side. Bend his arm at the elbow and throw it across to the opposite shoulder.

DISLOCATING THE ANKLE

This action is useful in self-defense as well as in extracting payment from an individual who has reneged on a legitimate debt.

Having dropped the enemy to his back, with a leg dive for



FIGURE 50

FIGURE 51

FIGURE 52

example, immediately seize his left foot with your right hand and lift it to straighten his leg. Step on his other foot to pin it to the ground and keep him from counterattacking by kicking or rolling away. Reach underneath the enemy's instep with your left hand; cradle his left heel in your elbow (Figure 51). Your left hand is now palm up under his foot. Take hold of his toes on the inside, curling your fingers onto the underside of his foot from below. Now twist his foot to the outside. This will lock his knee, keeping his leg straight. He is now helpless and at long range.

Of course, there is an escape from any hold. The enemy will soon figure out that if he turns onto his stomach, he can relieve the pressure. Therefore, if payment is not forthcoming, sprain his ankle by pulling down with your right hand and lifting the left elbow outward. The pain of this technique will turn the enemy to his stomach, and he will curl up to hold his injured foot.

DISLOCATING THE KNEE

This technique is a very good follow-up to a rear bear-hug escape, in which the Ninja reaches between his legs to pick up one of the enemy's legs, thereby making him fall backward. From that position, with his leg between yours, turn quickly in a counterclockwise direction, and step on his free leg with your right foot in order to pin it down. This spinning toe-hold acts laterally against the femur and tibia, and serves to bend the knee sideways. Like the elbow, this joint is not designed to move in that direction! The torsion is sufficient in itself to cause intense pain, and it can be coupled with an ankle twist to force compliance.

The dislocation of the knee is accomplished by bending your left knee and dropping onto the enemy's left thigh, near the hip, with your knee. At the same time, of course, your right hand pushes the enemy's right foot toward the inside line and upward toward his head (Figure 52). This action bends his foot inward and "opens" the knee laterally. This dislocation is corrected by straight traction, pulling the heel to straighten the leg back out. Depending on the degree of the injury, there may be damage to the crossing cruciate ligaments inside the kneecap.

DISLOCATING THE HIP

This is a more severe and disabling punishment of the leg than those so far illustrated. Previously it was stated that the enemy might save himself from injury by turning onto his stomach. However, there is an old boxing adage that says one should never turn one's back on the enemy. Should the enemy attempt such an escape from either of the last two holds—before a pinning grip could be made, for example—simply maintain your hold on the foot and turn with him. Once he is facedown, lift his leg (Figure 53), step on his free knee, and lean back. This hold is known as the single Boston crab in American wrestling. It may be used to dislocate the hip forward by lifting and leaning back as far as possible as you turn the foot outward. This is not as easy as it sounds, however, and the enemy will usually submit from the pain in his lower back before he can be crippled in this manner.

Since the hip is a ball-and-socket joint, like the shoulder, if there is no damage to the inguinal arteries or groin when the hip separates, the dislocation can be remedied. Have the victim lie flat on his back. Then bend his right leg at the knee across his left knee (the sole of the right foot should be uppermost if this is done properly), and lift the bent leg vertically.

DISLOCATING BOTH HIPS

Having demonstrated the single crab hold, in itself difficult to perform and correct, it is only appropriate to illustrate the double Boston crab hold, a method of dislocating both hips—permanently. The Ninja, being concerned with efficiency and simplicity in their techniques, use this method to break the pelvis off the spine, rather than dislocating both hips toward the front. The grip is obtained after a double leg dive takedown. Maintaining your hold on both legs, step over the enemy, turning him to his stomach by the torque against his spine (Figure 54). Once he is facedown, lean back to extract submission. The pain is excruciating. Your balance must be excellent if you are not to break the enemy's back inadvertently. If that is desired, you need to sit down on

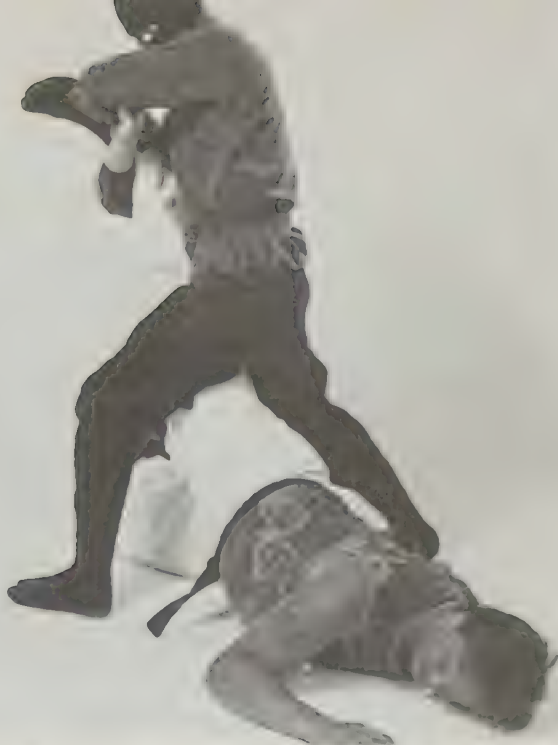


FIGURE 53

FIGURE 54



top of him. There is, of course, no comeback from this technique.

If the enemy is very much larger than yourself, beware of his leg strength: it might be capable of pulling you forward. That is one escape from this hold. The best getaway, however, is while the turnover is happening. By tucking in his lead shoulder, the enemy could continue to roll past the facedown position and reverse the technique by returning to his back.

NECK-CRANK SUBMISSION HOLD

This is such a severely punishing hold that it is outlawed completely in the practice of judo. Bearing in mind that the object of all these movements is to get payment for a debt, it is best if the subject cooperates and pays his debt. If he does not do so, an argument is almost certain to ensue. The Ninja, being a superior fighter, might bring the enemy to the mat by grappling, or he might "climb" the enemy by jumping on him. In either event, the object is to straddle the enemy's shoulders (Figure 55).

Hook yourself into position and exert pressure against the enemy's neck by leaning forward. On the mat, this will press his chin to his chest, which closes off his windpipe to a large degree and gradually suffocates him. This process takes about two minutes, depending on the individual and the amount of pressure exerted; but your victim will run out of steam before that point. Once his desire to fight has been subdued, he can be negotiated with in a reasonable manner. This technique is much like the full nelson, except that it is performed with the legs and is therefore much more difficult to break. There are seldom permanent injuries to the neck from this hyperextension, but the vertebrae can be broken with sufficient pressure, which would be fatal.

SICKLE SUBMISSION HOLD

This is a very effective method of "tying up" the enemy so that he understands you are serious about your business. Having taken him to the mat facedown, bend his right leg and put his right foot behind his left knee. Now bend the



FIGURE 55

FIGURE 56



right knee to trap the left foot. Hook his left foot against your left thigh to maintain the pressure, then reach up and cup his chin with both hands. Pull his head back to put a profound arch in his spine (Figure 56). He will feel the pain in his neck and the small of his back.

In this position, the enemy is compelled to listen to your proposal. He may signal his agreement by tapping the mat with his palms or by grunting. This hold cuts off circulation to both legs, thus wearing down the enemy's will to resist; likewise, it restricts his breathing by stretching his diaphragm. It is possible to break or dislocate the spine between the thoracic and lumbar vertebrae with this method. If the spinal cord is also damaged by this hyperflexion, the enemy will be paralyzed below the site of the break.

BODY-SCISSORS SUBMISSION HOLD

This technique, also known as stomach pressing, was often used by agents in the field to question sentries. The Ninja takes the guard down and turns him onto his stomach. Before an outcry can be raised, the agent "floats" upward onto the enemy's back, seizes both his wrists, and crosses them above his head. Next he lifts his chest off the enemy's back by planting one foot beside the enemy's hip. Naturally, the enemy tries to get up. As soon as the sentry tries to get his hands and knees under him, the Ninja pulls up and back on both wrists, simultaneously pushing with the raised leg, to roll the enemy over into his lap.

Now the agent is in a position to choke the sentry with his own forearms by pressing the wrists against the carotid plexes below the ears (Figure 57). He can also squeeze the air out of the sentry's lungs by means of his legs, which are locked around the sentry's waist. Additionally, he might dig his heels into the enemy's groin to further discourage him from struggling. Once he is in command, the Ninja can whisper in the sentry's ear and thus interrogate him about the installation he is guarding. The guard can only try to nod or answer in whispers, depending on the degree of pressure the Ninja applies. Finally, the sentry can be rendered unconscious using the choke hold.



FIGURE 57

7.

Kata Dan'te: The Dance of the Deadly Hands

Ninjitsu has been called the most savage and terrifying martial art known to man. The Ninja, practitioners of this unholy science, are, without doubt, the most effective and ruthless fighters the world has ever seen. Much of this reputation is based on their skill in battle and espionage.

All martial arts teach punches and kicks as well as target areas, vital and fatal points on the body, and so on. The ultimate warrior is not necessarily one who presents flashy techniques or even a great variety of striking methods. He is the one who prevails.

In ancient times, when the practice of *kara-te* (Okinawan for "empty hand") was forbidden, and even before that time when the "masters" wished to systematize and record their movements, the various means used to inflict fatal blows upon the enemy were strung together into the practice form known as *kata.* Kata is a Japanese word meaning "dance." Thus, when accompanied by music, martial artists could practice in public without revealing their art to the uninitiated. Through the elaborate kata method, not only could the Ninja perform all the blocks and punches in combination, but the need for dull, repetitive drills of only one or two movements was also eliminated. Naturally, this complex exercise required a considerable amount of concentration on the part of the

student; but that, too, was part of the training.

In this chapter we are presenting a specific kata, Kata Dan'te. *Dan* means "deadly," and *te* means "hand," so altogether *Kata Dan'te* means "Dance of the Deadly Hands." Kata Dan'te was created and fostered by Count Juan Raphael Dan'te, founder of the American branch of the feared and dreaded Black Dragon Society. He selected from the vicious techniques of the Ninja those which were the most deadly, fusing them into the devastating self-defense form practiced today.

Kata Dan'te employs every major "hand-weapon" of all the kung fu and karate masters. Furthermore, it strikes every important and fatal point on the human body and is designed specifically to kill the enemy in the simplest and most efficient manner possible. Prior to the development of this exercise, these techniques were taught as individual death-blows, and a man might spend a lifetime trying to perfect just one.

Kata Dan'te is composed of twenty-seven of the deadliest "iron-hand" strikes ever devised by man, each one of which is guaranteed to kill, cripple, or maim any attacker. In order to defend oneself, one need not spend years practicing, or suffer the indignities of training under the many brutal "black belts" who now abound in the world. In Kata Dan'te, there are no "war toys" to be purchased at inflated prices, no uniforms and belts to be earned by long years of toil and perspiration. All such tools are fine for those who wish to follow that path, but for most people who are interested only in protecting themselves from muggers, rapists, or killers, all that is required is one hour's study of the practice form illustrated here. Even if you only *read* this section three times, the information will be implanted in your mind. And that information may someday save your life.

FIGURE 58

One of the cardinal principles of karate is to never strike the first blow, but act only in self-defense. This principle holds true because nothing is ever solved by fighting and you cannot prove your argument by beating in your enemy's



FIGURE 58

head. Likewise, when the enemy attacks, he inevitably creates openings for a devastating counterattack.

For this reason, we see the defender shown in Figure 58 in the relaxed stance of readiness *(Fudo-Dachi),* feet about shoulder-width apart, knees slightly bent, hands at the waist, and his eyes fixing the eyes of the enemy. From this position it is possible to move in any direction to avoid an attack or even to duck and weave like a boxer. In this stance, there are no aggressive inclinations. The mind is calm and clear, the body is poised and well-balanced. From the enemy's stance it is apparent that he will lash out with his right fist. Kata Dan'te can be used against the right cross, hook, right jab, overhand right, or roundhouse punch with equal efficacy; therefore, it is a Wood technique. We merely wait for the enemy to step into range to destroy him.

FIGURE 59

The enemy steps in with his right punch (Figure 58). Instead of retreating, step quickly forward, inside the attack, and deflect it with a mirror palm block (Figure 59). In so doing, strike the inner side of the enemy's arm to numb the limb, hitting the ulnar and radial nerves. You can also break the enemy's arm with the outside edge of your hand. Your left foot circles forward, protecting the groin as you advance, and the left knee blocks the enemy's leg at the knee. Your right hand is near the centerline as you move, in defensive preparation for the next move.



FIGURE 59

FIGURE 60

In the previous transitional step, you advanced into the enemy's sphere with the left leg, but held your weight slightly over the right leg for balance. Now, in Figure 60, as you make contact with the attacker, instantly shift forward into *Zenkutsu Dachi,* or forward leaning stance, and drive the heel of the hand upward along the enemy's chest to strike him under the chin from below. This is the devastating palm-heel fist—the simplest and most effective of all the hand-weapons.

As the weight comes forward, twist your hips into the strike, adding the weight of the body to the blow. This action snaps the enemy's head backward, thereby causing a whiplash-like injury to the back of the neck by jamming the vertebral spines against each other. Further, the attack jams the enemy's teeth together forcefully, shattering them, and your hand continues its driving action upward, splitting the enemy's upper lip, crushing the nasal cartilage and bone, and tearing the nose upward away from the face. Since there are virtually no muscles holding the head down toward the chest, it is impossible to withstand this attack by that means. Also, you can use the left heel to stomp on the toes of the enemy to pin him to the ground, while, with the left hand, you take a loose grip on the enemy's lead arm for control. Figures 59 and 60 are performed in one smooth motion.



FIGURE 60

FIGURE 61

Completing the upward strike to the chin, rip downward across the enemy's face (Figure 61) with your fingertips, using the fingernails to claw his eyes and lacerate his face, temporarily blinding him. This kind of ripping action will do much more damage than an individual poking or stabbing attack, and is easier to perform. Likewise, the pulling-down motion is the logical follow-up to the palm-heel strike and once again brings the hand and arm back between you and the enemy for defensive purposes.

As the hand comes back down across the face in this slashing attack, the eyelids are cut open by the strike, which produces severe and uncontrollable watering of the eyes, and the lower lip is hooked and ripped down to expose the broken teeth. By this time the enemy is stunned.



FIGURE 61

FIGURE 62

As the right hand completes its attack to the enemy's eyes and is pulled strongly back to the right hip (Figure 62), the left hand slides down the enemy's arm and strikes the right side of his face with the inverted tiger claw strike. The heel of the palm drives against the back of the jawbone to dislocate and break the bone. This strike also numbs the face and snaps the head to the left, which further injures the neck.

Immediately after impact, your fingers curl inward and grip the face. The thumb seizes the underside of the jaw, the middle finger hooks in the corner of the mouth, and the little finger is in the corner of the eye. The first and third fingers augment and increase the pinching action of the fingers as the cheek is firmly gripped. In the same circular action, begin to swing back the other way and rip the face off.



FIGURE 62

FIGURE 63

As you tear away the enemy's cheek with your left hand, swing your hips counterclockwise without stepping, and whip the right hand in a circular motion to strike the enemy on the left cheek with the right tiger claw (Figure 63). Drive the heel of the hand against the head to snap the neck, so that even if the rest of the clawing action is lost, the impact alone would be sufficient to knock down your enemy. Try to gouge out his eye with your fingertips, if his eye has not yet been dislodged, and proceed to rip away this cheek in the same manner as in the previous technique. The swinging action of the arms and hips makes this relatively easy, so that a tremendous grip is not required.



FIGURE 63

FIGURE 64

Scoop under the enemy's right arm with your left, and catch or trap his elbow in the crook of your arm (Figure 64). Reach over and dig your fingers into the soft flesh on the inside of his biceps. Press against the brachial artery in his armpit to deaden the arm. Also in this region lies the median nerve, which services the rest of the arm. This, then, is a crippling nerve pinch, which gives you control of the enemy and makes it possible for you to keep him upright for the next three strikes. Squeeze his biceps between the heel of the hand and the curled fingertips for maximum pressure. The right hand has snapped back from the previous movement and is loaded near the right shoulder for the next strike.



FIGURE 64

FIGURE 65

Drive the right hand forward to strike the enemy squarely in the throat with the "web" of your hand, which lies between the curved index finger and thumb. This technique is known as the small tiger-mouth fist (Figure 65). Hit as hard as you can without fear of injury, since you are striking one of the soft areas of the body, and thrust the forceful open hand hook as deeply as possible into the neck. This hit injures the numerous nerves and blood vessels in the carotid sheath and the larynx and trachea. The strike alone will render even the strongest man senseless.

Once you are deeply into the tissues of the throat, dig your fingers into the neck and seize the cartilaginous rings which make up the windpipe. Pull with the thumb and push with the fingers to "peel" the trachea out of the neck; then jerk your right fist back down toward your right hip to tear out the throat.



FIGURE 65

FIGURE 66

From the position on the right hip, swing your right hand forcefully in an underhanded attack to strike the enemy's groin from below (Figure 66). The heel of the hand impacts against the body first; in this instance, it strikes against the pubic arch of the pelvis. This strike alone will break the small bones and sutures at that point, crippling the enemy as the two halves of the pelvis abrade together and make walking impossible.

As in the other claw strikes, your fingers are swiftly closed into a fist to seize the enemy's penis and testes in a crushing grip after the initial slap has been effected. (This strike is known in China as "Monkey Stealing a Peach.") Strongly pull upward and back toward your right shoulder, while your left arm still maintains control over the enemy with the armlock.



FIGURE 66

FIGURE 67

As the enemy begins to slump forward from the effects of the previous technique, crush his sternum by striking out to the chest with the point of your right elbow. This movement drives any remaining air out of the enemy's lungs and renders him unconscious, if he has not already passed out from pain or previous injury. Aim for the solar plexus and the xiphoid process at the tip of the sternum. This hit will frequently snap the small triangular bone off and drive it into the diaphragm. Once in the diaphragm, the jagged edges of the bone will lacerate the muscle itself and damage the phrenic nerve, which controls respiration. Even though only eight pounds of pressure are needed to accomplish this, strike as hard as you can and do as much damage as possible to your enemy's chest cavity.



FIGURE 67

FIGURE 68

Bring your elbow close to your body and let the enemy start to fall (Figure 68). Assist him to the ground by driving the point of your elbow to the base of his skull, crushing the medulla—an injury which results in certain death. Maintain control with the armlock as you execute this vertical elbow stroke, just as you did in the horizontal elbow stroke in the previous technique. This attack also serves to separate the skull from the spine and snap the spinal cord.

In Figure 67, the armlock was used to push the enemy into the blow; in this technique, however, it is employed to support the enemy and keep him from falling away from the attack.



FIGURE 68

FIGURE 69

Slam the enemy to the mat by pivoting to your right rear corner and bringing him down with the armlock (Figure 69). Drive his face into the mat forcefully to crush his skull and drive his ribs into his lungs. As he lands, strike down on his elbow with your right *shuto* (sword hand) and break the elbow joint. Release the biceps pinch as he topples over, or retain your grip and tear the biceps from his arm. This technique differs from Figure 59 in that the strike in that technique was made against the forearm. Here the olecranon process on the proximal end of the ulna is driven into the olecranon fossa (depression) at the base of the humerus (upper arm bone) and snapped off. Even if the enemy should survive your attack, his arm will now be rendered useless.



FIGURE 69

FIGURE 70

Similarly, in Figure 70 strike down against the back of the enemy's shoulder joint with a second shuto while maintaining your grip on his arm. This blow separates the shoulder anteriorally. In this technique, the shoulder joint is not broken cleanly like the elbow, but is instead dislocated forward and the muscles and tendons are torn free by the striking hand. Bear in mind that such an injury also affects the nerve plexes in the armpit as well as the brachial artery. This crippling technique is designed to render the enemy totally helpless.



FIGURE 70

FIGURE 71

Complete the series of "chops" to the enemy with a powerful strike to the seventh cervical vertebra (Figure 71). This blow separates the vertebrae and severs the spinal cord, thereby paralyzing the enemy below the point of impact. Likewise, the ragged pieces of the spinous processes lacerate the vertebral arteries and cut into the muscles of the back of the neck. This point and the one illustrated in Figure 68 (the base of the skull) are two of the best for knocking out the enemy from behind. Even a moderate blow will jar the spinal cord and produce senselessness.



FIGURE 71

 106

FIGURE 72

Release your hold on the enemy and, using both legs, spring up above his prostrate form (Figure 72). Land solidly with both feet on his back in a double crushing stomp. The right heel drives down between his shoulder blades, separating the lumbar from the thoracic vertebrae and crushing the chest cavity. This strike also compresses the heart, forcing it to rupture due to the increased pressure. The left heel lands at the end of the lumbar vertebra and separates it from the top of the pelvis, thus effectively breaking both the back and both hips. The shattered pieces of bone inflict further damage inside the body, notably to the intestines and colon. The kidneys are also damaged by bone fragments. In ancient times, this attack was known as the dragon stomp kick.



FIGURE 72

FIGURE 73

From your position standing on the enemy's back, reach down with both hands and execute a double palm slap to both ears (Figure 73), rupturing both eardrums by forcing a column of air into each ear. Grab the ears with both hands and jerk the head upward and back toward you, snapping the neck by the hyperextension of the throat. (For the purposes of safety, we have sidestepped the body in this illustration.) In combat, this movement is performed with the right knee on the enemy's back. As in the palm-heel strike, there are no muscles in the neck which can effectively prevent the head from being pulled backward in this fashion. A quick jerk is all that is needed to break the neck, if it has not been previously destroyed.



FIGURE 73

FIGURE 74

By means of your grip on the enemy's head, slam his forehead down to the ground. Even if this attack does not crack the forehead open, it drives the prefrontal lobes of the brain forward, banging them against the inside of the skull case. Countless blood vessels are thereby ruptured, and the nerves and tissues of the brain are also damaged. The impact is analogous to hitting the enemy's forehead with a hammer.



FIGURE 74

FIGURE 75

Place your right foot on the ground and step off the enemy's body. Seize him with both hands and roll him over toward you. This movement will be easy, since your body weight will be used to pull him as he turns. He is now completely helpless and ready for the coup de grace.



FIGURE 75

FIGURE 76

As the enemy turns onto his back, jump into the air and land on him with both feet. At this point, some styles put the feet together and drive the heels into the enemy's stomach, but the preferred method is the double dragon stomp, as shown in Figure 76. The right foot lands on the enemy's chest, and the heel drives through the sternum, further crushing the heart and driving the ribs into the lungs. The left heel drives into the enemy's *hara,* or "center," rupturing the muscles of the abdominal wall and compressing the intestines between the foot and the broken rear portions of the pelvis.



FIGURE 76

FIGURE 77

Again leap into the air above the helpless victim and land with a crushing knee drop on his throat (or face) with your right knee. (This strike can also be made with your shin.) By this time, your enemy's neck will be broken and crushed. If the strike is performed to his head, his skull will be crushed, causing the top of the skull to separate from the facial area. The brainstem, which controls all of the autonomic functions of the body, will thereby be completely destroyed.



FIGURE 77

FIGURE 78

From your position poised above the enemy on your right knee, reach down and drive both thumbs into his eyes (Figure 78) as you simultaneously grab both ears with your fingertips. The effect of this double thumb gouge will displace both eyeballs from their sockets, and the ears, which have been previously torn free to some degree by the first two tiger claw strikes, can now be ripped completely off the head as you snap-tear both hands back toward their respective hips in preparation for the next strike.



FIGURE 78

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FIGURE 79

Drive both hands downward once more, this time in a crossing diagonal strike so that both palms face out and your thumbs rip out the enemy's mouth as far as possible. (This technique is known as the double reverse tiger claw.) With your fingertips, grip the eyes and any remaining flesh on your enemy's face, and reverse cross-tear everything back toward you with a dynamic snapping motion. When applied to a standing opponent, this technique is used to gain control of the enemy's head.



FIGURE 79

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FIGURE 80

Finish destroying the enemy's skull by striking straight downward with a powerful palm-heel strike to the remaining bones of the head (Figure 80), crushing the skull between your hand and the mat. No "grip-and-tear" is required at this point, since the enemy's face has been ripped away by the previous movements. Aim for the site where the nasal cartilage used to be, since these bones, the maxilla, and the bones of the sinuses, are small and relatively fragile. This blow, which crushes the face and ruptures the brain, is the basis for the karate legends which claim that the nasal septum can be driven into the brain. If only this strike were used, it would appear to be the case.



FIGURE 80

FIGURE 81

Keeping your hands in a defensive posture, lift your right knee from the enemy's neck and step away and over him as you withdraw from the battle. It is unlikely that he can survive your assault, much less have any "fight" remaining in him.

Kata Dan'te as described herein is performed in one smooth, continuous, and fluid motion. The effective execution time for this form is no more than five seconds. Few practitioners of the martial arts ever attain this speed, but by acting in a powerful, dynamic manner and striking precisely with proper form, anyone can apply the techniques illustrated above for the purpose of self-defense.



FIGURE 81

8.

Attacking from Above

In the old days, this set of techniques applied to the actions of an agent in the field who hid in the enemy's attic until an opportunity presented itself to carry out his mission. This mission might have been to silently descend into the house and kill the daimyo (local warlord) or to emerge when his comrades made their attack on the village and take part in the battle. One old tale relates how a Ninja bored a small hole in the ceiling of his victim's bedroom, lowered a thread through it, and slowly dripped very deadly poison onto the enemy's lips.

In modern times, the term *Chakuzen No Jitsu* refers to almost any type of attack from above. So let us turn our attention to the means used to get above the enemy.

To enter an attic when one is inside the house is normally an easy matter. So, too, these techniques are easy for the contemporary agent. Those skilled in this aspect of the Dark Art are often known as "second-story men."

One method of getting above the enemy, which may also be used to entrap the enemy, is shown here. It is known as *Chiang Men Kung,* "gate climbing ability." Almost any ornamental iron work or decoration can be used to reach most eaves. In the absence of these, a door may be substituted.

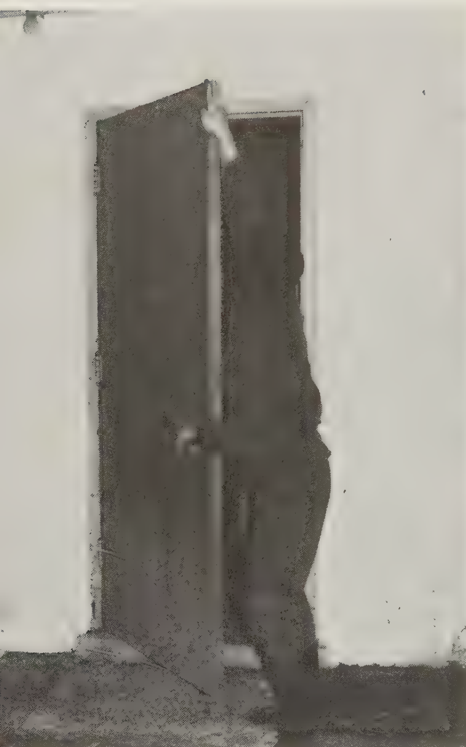


FIGURE 82



FIGURE 83

The first step requires that you be sufficiently limber to step on the doorknob and reach the upper edge of the door with the fingertips (Figure 82).

Lift yourself by your tenuous grip and begin to raise the body toward the roof (Figure 83). This requires some practice and considerable strength. Also, an agent should be sufficiently light, less than one hundred fifty pounds usually, so that he does not pull the door off its hinges and raise an alarm before he is ready. Most of today's doors are easily able to withstand this strain, and security doors, which are of necessity much heavier and more firmly anchored, make even better ladders.

Hoist yourself upward and secure a grip on the edge of the roof with the left hand (Figure 84). Steps one to three should be performed in one smooth, continuous motion so that your weight is hardly on the door at all. It serves as little more

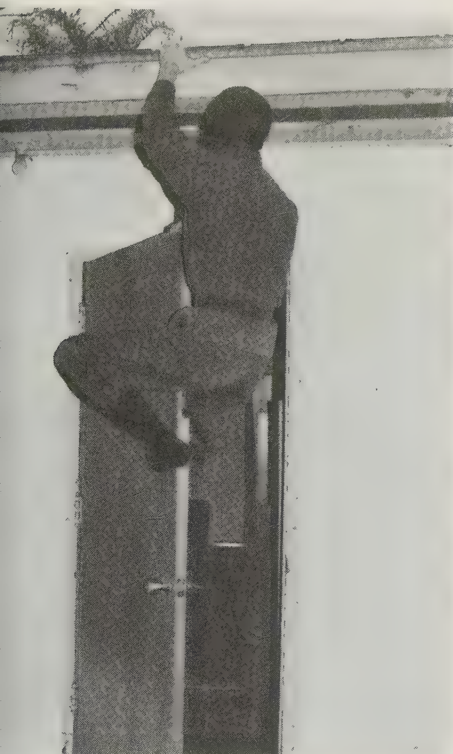


FIGURE 84

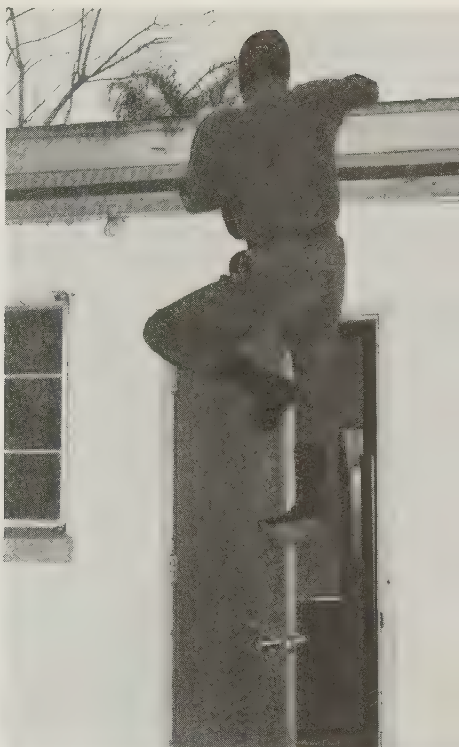


FIGURE 85

than an "assist" to help you reach this point, where you are hanging, essentially, by the fingers of your left hand, and using the door more for balance than as a stepping stone. In the early stages of practice, take your time and get the feel of the vertical ascent; you can then move more rapidly until the action is second nature.

Using the fingertip hold of the left hand, pull yourself up and hook the edge of the roof with your right elbow. This will make it easier to hold on and provide a more secure grip, since the larger surface area of your elbow is less likely to slip off. Also, the larger and more numerous muscles of the back and shoulders will be brought into play, taking the strain off the left forearm. By this time, your head should be above the eave. Hold the door between your left foot and your right knee for stability as you pull yourself up (Figure 85).



FIGURE 86



FIGURE 87

Finally, step on the top of the door to raise your torso above the roofline. Push with the left hand, and straighten the right arm out to perform this lifting action. Step on the topmost edge of the door with the ball of the left foot, if need be, to reach the summit (Figure 86).

Now that your weight is on the roof, let the right leg hang over the edge and place the ball of the right foot on the top of the door (Figure 87).

If the "gate" was open when you found it, you must return it to its original position. If it was closed, it must again be shut to avoid suspicion and perhaps even detection. This can be accomplished by slowly pushing the door closed with the right foot, or as will be seen, closing it quickly enough to make it sound as if someone were going out or coming in.



FIGURE 88



FIGURE 89

ENNYU NO JITSU

This class of techniques deals with using a feint or a diversion in order to penetrate the enemy's defenses.

From a vantage point on the roof, above the enemy's position, reach down with the right foot and push the door shut (Figure 88). Do so with sufficient force to make the normal sound of a door being closed as if someone were passing through it. This will draw any inhabitants inside to come and investigate, especially at a security site. But since the sound is a common one, anyone drawn by it would be merely curious, rather than suspicious.

• The sound of the door implies someone is entering or exiting—*not* hiding above. The enemy appears and looks outside (Figure 89). You are most likely not to be detected

for several reasons.

• The edge of the roof screens you from view even if the enemy does look up. (The only danger is that you might be looking over the side and have to draw back quickly to avoid being seen. If this happens, take care to make no sound, as this would certainly alert the enemy.)

• Humans have a natural tendency not to look up. Depending on the character of the guard, he will institute a search only if he senses danger. Otherwise, he is likely to shrug the incident off as imagination.

DROPPING SILENTLY TO THE GROUND

Assume the enemy has searched the area, or merely passed by your position of concealment (Figure 90).

FIGURE 90

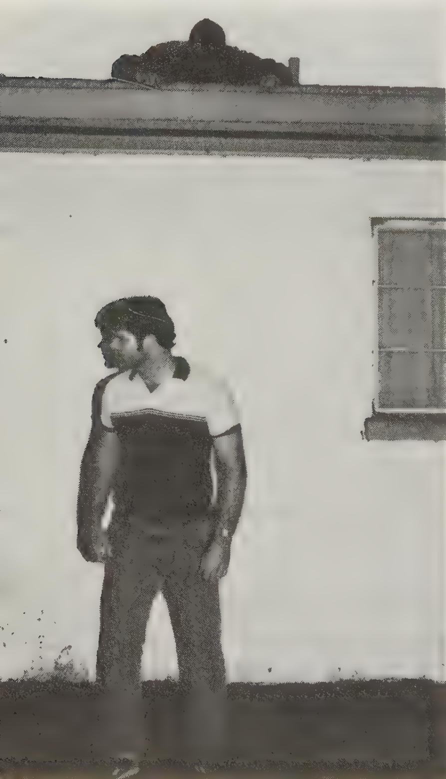
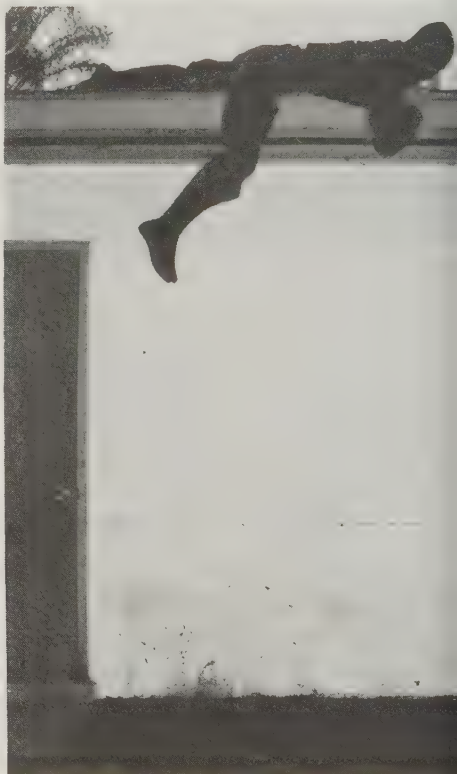


FIGURE 91



Once the enemy has left the area, begin your descent by lowering the right leg silently over the edge of the roof. At the same time, hold on to the eave with the palms of both hands and use the right forearm to brace against the lip of the roof. The torso lying on the slanting shingles forms what mountain climbers call a "friction hold" and prevents you from sliding off (Figure 91).

Swing the other leg over the side. Be sure to pivot on the belt buckle in so turning so that you do not make any noise during this movement. When both legs are dangling, allow the chest to rest on the roof to keep from slipping off (Figure 92).

Using a fingertip hold with both hands, slowly lower the torso over the side. Do not let your feet drag on the wall

FIGURE 92

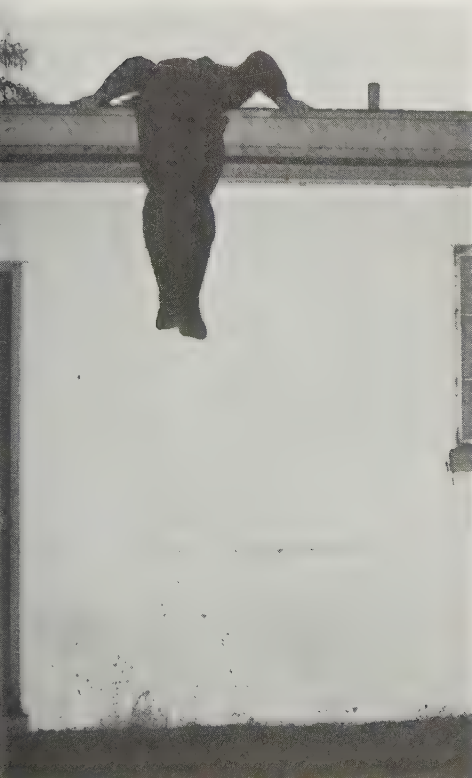
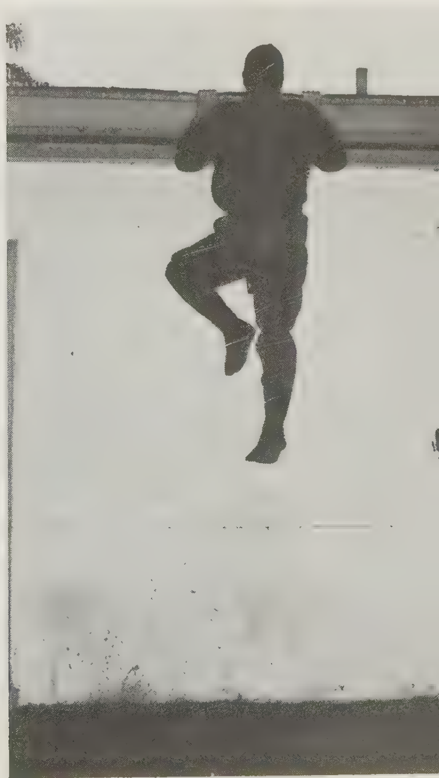


FIGURE 93



since this movement not only makes noise, but leaves footprints which may be noticed. Chin-up exercises are the best training for this phase (Figure 93).

With the feet together, let the entire body hang vertically over the edge of the roof by the fingertip grip. Drop the chin forward so that it touches the chest (Figure 94) and you can look down at where you will land. (The skillful agent will have surveyed this site from above as well.)

By the previous movements, you have lowered the body so that you need only drop less than two feet. This lessens the impact to the body and makes it possible for you to land almost silently. Release both hands simultaneously and drop vertically, landing on the balls of your feet first and then the heels. Let the knees bend to absorb some of the impact. Keep

FIGURE 94

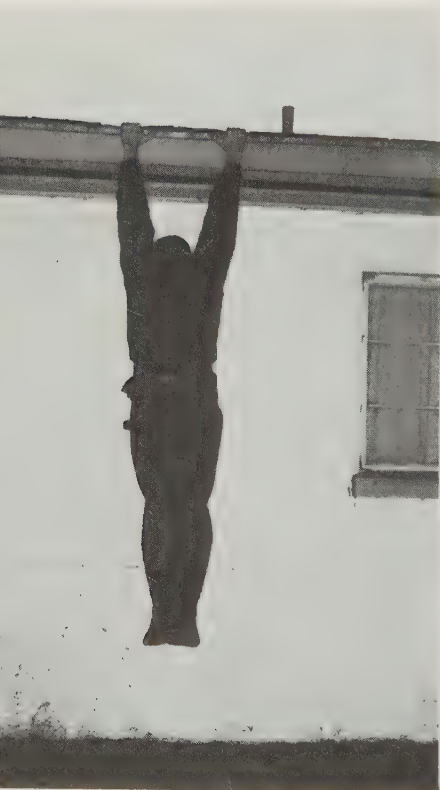


FIGURE 95



the back straight and let the arms come down, bending at the elbows to cushion the fall (Figure 95). *Do not touch the wall.*

CURLING ONTO THE ROOF

Suppose the agent finds himself on the enemy's grounds near one of the enemy's buildings, and he hears the approach of a patrolling sentry. Normally, he might just neutralize the enemy, but if this is the entry stage of the mission, it might be untidy to do so. Therefore, the stealthy Ninja elects to vanish upward.

To do so, begin by bending both knees deeply and letting the hands drop to waist level to get the maximum spring. Look back and up, lifting your chin and sighting on the eave (Figure 96).

FIGURE 96

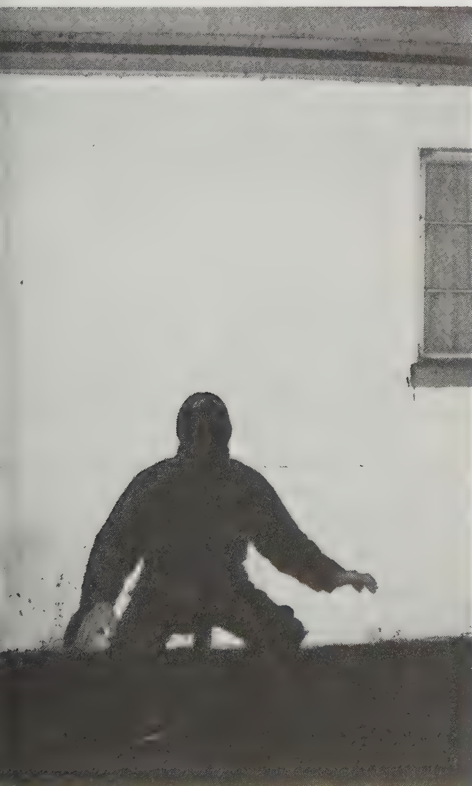
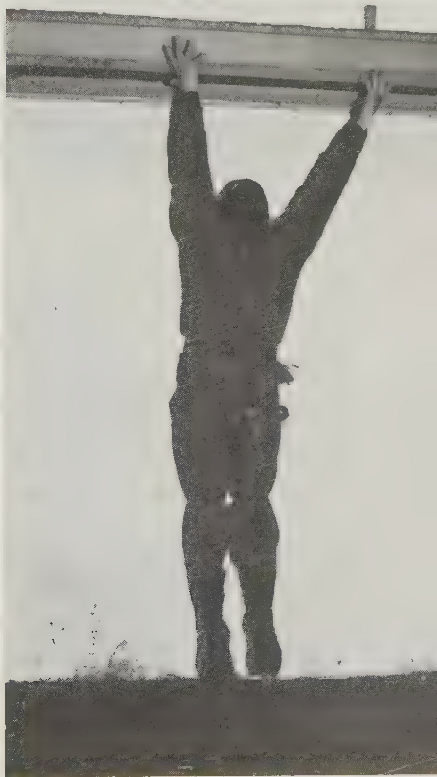


FIGURE 97



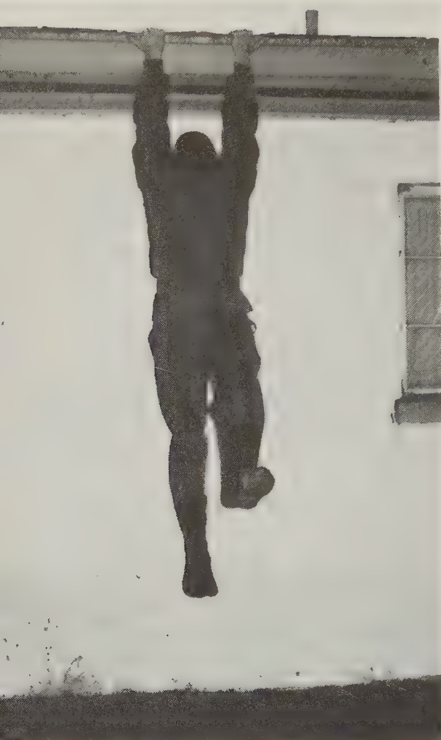


FIGURE 98

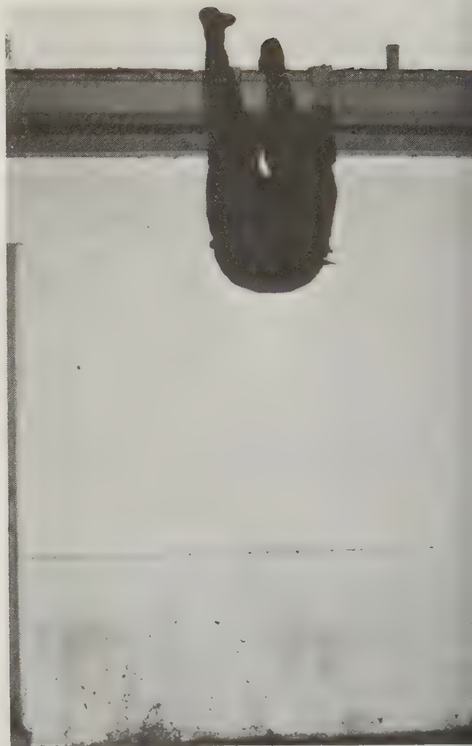


FIGURE 99

Push off strongly and completely with the legs, leaping straight upward. Swing your arms up as you jump, with the palms facing the wall. The added momentum of the arms being thrown over the head helps to lift your body off the ground. Keep looking back and fix your attention on the target eaves (Figure 97).

Clamp ahold of the eave with the fingertips of both hands at the same time, and pull with both arms as if doing a reverse grip chin-up. Bend the abdomen at the waist, and swing the legs upward as if you were about to perform a backflip. The inertia of the backward jump is thus continued and used to flip the body up (Figure 98).

Continue pulling with both arms and curl the legs up and over the edge of the roof. (Exercise on the Roman rings is the best training for this movement.) As you backflip over, no

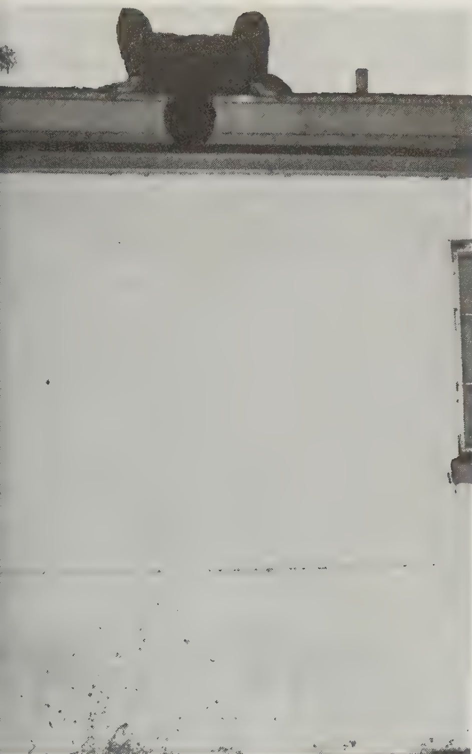


FIGURE 100



FIGURE 101

part of your body should make contact with the roof except your fingertips. This action should be performed in one swift, fluid, and powerful pull (Figure 99).

As your torso comes onto the roof, the knees and toes take most of the impact, which is negligible. The weight of the legs pulls the body up out of sight, and your hands turn over automatically to help lower your torso to the roof without sound (Figure 100).

As the sentry approaches, remain hidden (Figure 101).

CHIN-UP ONTO ROOF

The simplest method of vanishing upward is also one of the most basic means of gaining the roof, as opposed to clambering up the lattice-work or ascending the door.

Crouch deeply and fix your gaze on the edge of the roof.

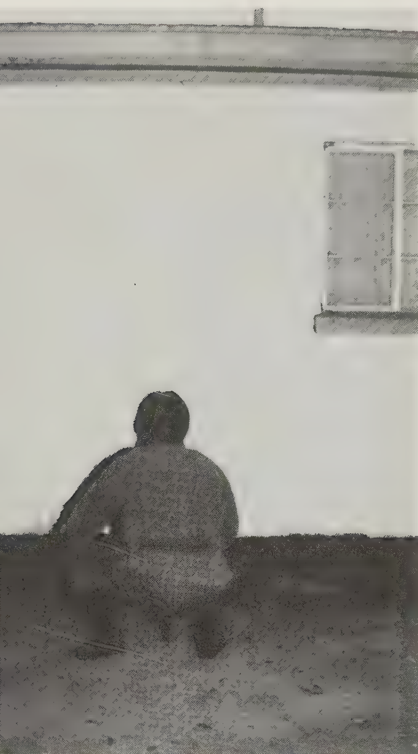


FIGURE 102

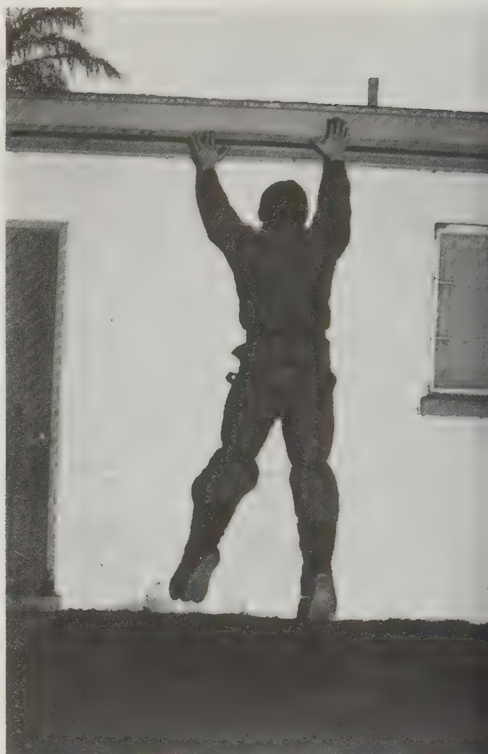


FIGURE 103

Inhale as you lower your hips and let your arms swing down to the sides (Figure 102).

Exhale forcefully, but silently, and push off strongly with your legs. Throw your arms upward as you leap; their added weight will increase your momentum. Just as in kata, this leap must be directed from the waist, or hara, in order to be balanced and effective. Practice on a single bar at first, gradually raising it to greater heights (Figure 103).

Seize the edge of the roof with the fingertips and pull yourself up to eye level before the momentum of the jump is lost. At the same time begin to swing your left leg up and out. When practicing this step, pull with your left hand and let your right relax slightly. In so doing, you can then tip the body in the direction you wish (Figure 104).

Hook the lip of the roof with your left foot, and use the



FIGURE 104

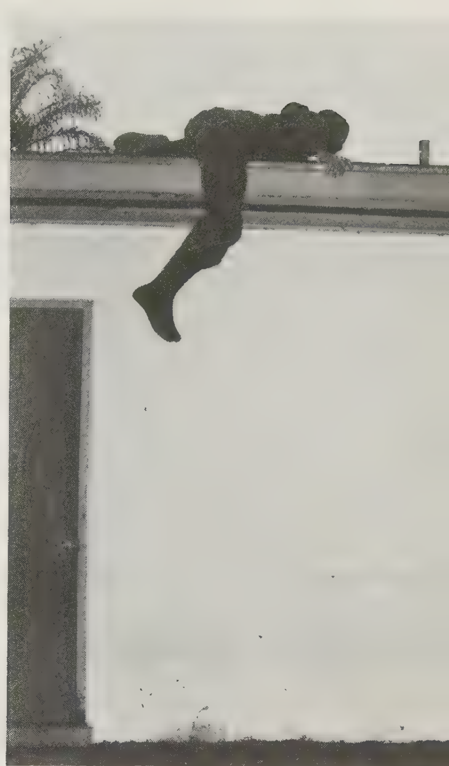


FIGURE 105

stronger muscles of the leg to pull your body sideways onto the roof. Once you have contact on the edge with your leg, move the left hand forward and secure a "friction grip" with your left palm. You will then have three points of contact instead of two, and be less likely to slip off the roof and fall (Figure 105).

Roll onto the roof sideways or draw the right leg up, whichever you prefer, but take care to do so quietly. Scraping sounds from equipment dragging against the shingles or loose stones (if the surface is graveled) can and will betray your presence (Figure 106).

If and when the sentry is below you, two alternatives can be considered: Either remain flattened against the roof in order to eliminate your silhouette and hope you remain unseen, or else assume a stance of readiness, relying on the

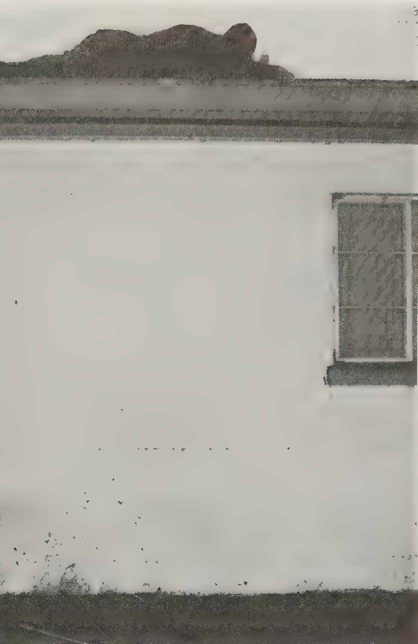

FIGURE 106


FIGURE 107

FIGURE



element of surprise to freeze the enemy, should he accidentally see you, long enough to spring on him and silence any alarm (Figure 107).

ATTACKING FROM ABOVE

It serves little purpose to achieve a superior position to the enemy and then not use it. But in this instance, assume the attic has already been penetrated, the mission finished, and the agent is ready to leave. He has lured the sentry to the door, or has merely waited for his return to ambush him (Figure 108).

There are two schools of thought regarding action you can take when attacking from above: You can either land on the enemy and crush him beneath your weight, or you can appear from out of the blue and take advantage of the momentary confusion to overcome him. To carry out the latter approach, step lightly off the edge of the roof and drop straight down toward the ground with your feet together and the arms spread. There will be a whooshing sound as the air

FIGURE 109

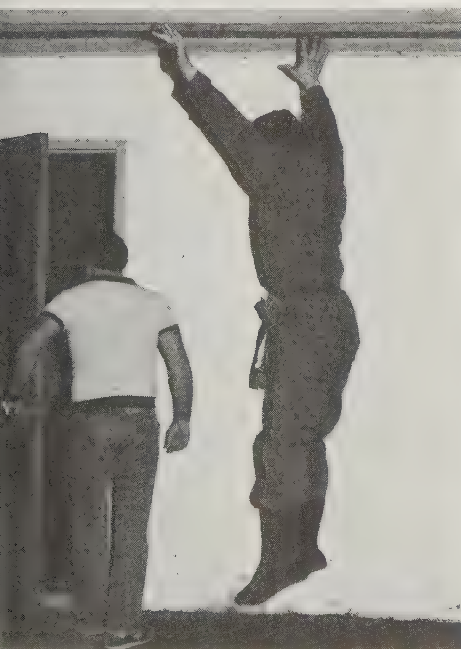
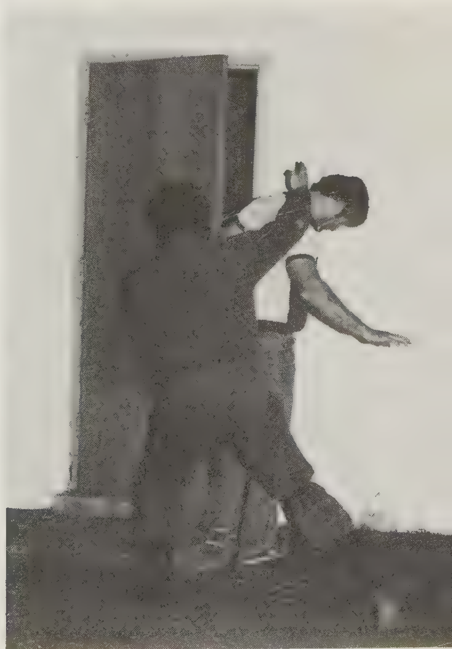


FIGURE 110



whistles past you, and this will alert the sentry (Figure 109).

Before the enemy can turn to investigate the sound behind him, step quickly to his rear, swing the right shuto in a wide arc clockwise, and strike him on either the base of the skull or the seventh cervical vertebra to stun him (Figure 110). Many other attacks are possible, of course, depending on the skill of the agent.

9.

Chikairi No Jitsu: Nine Methods of Prevailing

Although most of the activities of the Ninja are related to intelligence gathering, from time to time it may become necessary to influence the affairs of men. The followers of the Silent Way admit few motives for such an intervention, but when they do engage an enemy, they always prevail. The following techniques cover almost every possible type of individual action in the field and, with very few exceptions and variations, are the basis for almost all successful conclusions of combat engagements. Due to the underhanded and subversive nature of most of these techniques, they are the basis for all "dirty tricks" fighting.

GEINRYU NO JITSU

This is the ninjitsu tactic of disrupting the enemy. Probably nowhere else is the superior skill of the Ninja more apparent than in the area of psychological warfare. Penetrating the enemy perimeter, remaining inside his territory, and creating confusion and dissension within his ranks are no small feat.

To operate fully within this tactic, the Ninja would most often employ the services of a *chitsumishi,* or collaborator. This individual is frequently recruited far in advance and acts as the primary link between the agent and the outside world. In olden times, arson was the principal form of sabotage

available to the Ninja, but through their understanding of human nature and psychology, they included other "tricks," such as spreading false rumors, inciting riots, and generally encouraging unrest among the people.

YAMABIKO NO JITSU

In contrast, *Yamabiko No Jitsu* is the tactic of gaining the enemy's trust. While the first method is directed mostly at the creation of terror and dissent in the general population, this trick is used to penetrate the upper echelons of the military or government establishment.

In the classic method, the agent would be falsely accused by his superiors of some crime. Regardless of his defense, he would be condemned and "branded." Under such conditions, his resentment would naturally flourish, until the agent seemingly rebelled against his lord and left the area in disgust or was driven out by the more "patriotic" followers. At this point, or shortly thereafter, the agent would allow himself to be "recruited" by his master's enemy, or he would volunteer to enter his service for revenge. Naturally, the new master would require some proof of the new loyalty, and even then, he would seldom really trust such converts. Nevertheless, the method remains effective even today, allowing the Ninja to enter the enemy camp and infiltrate the army for the purpose of espionage.

RYAKUHON NO JITSU

To gain entrance to the ranks of the enemy, the Ninja would employ *Ryakuhon No Jitsu.* In ancient times, the agent might pretend to be a *ronin,* or masterless samurai. This would, of course, require some cover documentation, for in those days, only the samurai families had names; all others were called by their job title. One would not want to pretend to belong to a titled clan and be discovered by some real cousin of that clan. Once inside, the agent soon earned acceptance as a comrade-in-arms, and from that post he would execute his subtle sabotage and gossip.

YOJA NO JITSU

To take the totally opposite tack, the Ninja might use *Yoja*

No Jitsu, the trick of making the enemy believe you are not a threat. This might take the form of pretending to be helpless, crippled, or indigent. (In the movie "Day of the Jackal," for example, the assassin disguised himself as a disabled French World War One veteran to pass through police lines and reach a high window overlooking the target. He concealed his specially constructed rifle in the hollow tubes of his crutch.) Similarly, jonin of the ninjitsu clans could make use of a *kunoichi*, or Dragon Lady. A female agent, chosen from within the organization and trained from childhood in the art of invisibility, could easily let herself be "rescued" by whomever she chose. Simpler still, she could just flatter her way into the bedroom of the selected victim where he could be silently and swiftly executed.

A Ninja skilled in Kuji-Kiri (the use of finger movement to confuse the enemy) could not only hypnotize and recruit ancillary agents to do his bidding at will, but he could also vanish from the face of the earth. He could subsist without food and little water for as long as thirty days in order to penetrate unseen through the enemy lines without aid or assistance and kill his intended victim.

SUIGETSU NO JITSU

Suigetsu No Jitsu is based on the old trick of looking up at the sky as if observing some phenomenon. Soon a crowd will gather and all will watch in anticipation. As they stand there, heads tilted back and eyes up, the skillful *P'a Shou* (Ninja term for pickpocket) would move about the crowd and relieve the masses of their money. Likewise, in battle, the enemy would be lured into wasting his forces on a diversionary assault, while the real attack was launched at his unprotected camp or castle. A Ninja might also take advantage of local superstitions in order to divert attention from himself and his activities. He might even leave false clues, so that a particular action would be blamed on a local gang or previously established antiinstitutional organizations. A Ninja could also give false impressions regarding the size and nature of his allies.

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KATAGATE NO JITSU

Many times the diversion referred to above was supplied by an agent using *Katagate No Jitsu,* or the burglar method. He could call in a small force to draw the enemy away from home so that the rest of the army could attack or so that he could roam about relatively unhindered. Naturally, when the enemy had all of his forces lured out into the countryside—usually at night so there would be much grumbling among the men—he could hardly be expected to adequately defend his home turf as well. The agent thus accomplished three goals at once: He increased dissension in the army; created fear and anxiety at home while the troops were off on a wild-goose chase; and made the enemy leaders appear foolish and ill-advised. Even if he had no army to rely on, the clever Ninja was not above fabricating one by disseminating rumors that war was imminent and inevitable. If the rulers massed their forces and no threat materialized, they looked stupid or aggressive. If they did nothing, the people grew restless and uncertain and doubted the wisdom of the leaders.

HOTARUBI NO JITSU

Hotarubi No Jitsu is the Ninja technique of presenting falsehood as truth. In modern terms, this is known in the intelligence community as "black propaganda." Essentially it is the trick of making the enemy believe a lie. This requires a great deal of skill on the part of the Ninja, since the lie must be appropriate, fit the available facts, and be demonstrable. One method is to "feed" a known double agent (one in the employ of the enemy) a bit of false data; better yet, let him overhear or find it. Then let slip where and when a dispatch which confirms this lie will be in transit. The double agent tells his superiors, who in turn intercept the message, and believe it to be true; after all, their inside man has said it, and they have "stolen" the dispatch or confirming proof. Another way of accomplishing this would be to become the courier who delivers these messages. In that way, both incoming and outgoing dispatches from official sources can be scrutinized and altered to create ill will or a false sense of security. The crucial element of this trick is that the enemy believes his source of information is valid.

MINOMUSHI NO JITSU

A similar, but more specific, technique is called *Minomushi No Jitsu.* This means to destroy the enemy from within. The Ninja would locate, or be directed to, those subjects of the enemy ruler who were already at odds with him or who were consumed with ambition. By playing on their weaknesses, catering to their whims, needs, and desires and skillfully guiding their careers, these people were often promoted to the highest level of government. Thus the Ninja succeeded in taking over entire provinces without firing a shot. Obviously, the higher the rank of the targeted individual, the more valuable he could be to the agent. And certainly, the recipients of these Ninja favors could not be said to have suffered for their efforts and collaboration.

RYOHAN NO JITSU

Probably the most overt of these tactics, and one that has been known in Sicily for centuries, is known as *Ryohan No Jitsu.* Stated simply, it means kidnapping an important official and holding him hostage until the demands of the Ninja are met and complied with in full. As in the previous example, the greater the authority and rank of the hostage, the more likely the plan is to succeed. Of course, there are concurrent problems in this approach: It is difficult to capture a public figure who is probably protected by bodyguards; also, there is the possibility that those to whom the demands are made may decide that the victim is expendable. In this latter case, the agent is left with two basic choices: either to kill the hostage, or try to convert him on the basis of his superiors' lack of support. Another difficulty of this plan is arranging communication without contact between the agent and the people who are expected to pay off. One old method was to deliver messages by carrier pigeon. This permitted no response, thus requiring precise obedience on the part of the people receiving the instructions.

The early Ninja who used this trick always returned the hostage unharmed if their demands were met, because they were honorable men and knew that any other course would destroy their credibility. Furthermore, this was often considered the method of last resort, and was never used to extort

money, but only to ensure the compliance of some otherwise intractable warlord. Later, the practice fell into disrepute, but a similar tradition lives on in the "marriage of state." In this practice, family members, notably daughters, are given as token hostages, sanctified by matrimony.

As can be clearly seen, the Nine Methods of Prevailing provide the Ninja with a fearsome array of psychological and physical tactics that he can bring into play against the enemy. Obviously, they do not cover all such weapons—there are a total of eighty-one—but these are the fundamentals, the basic building blocks of the Art. Simply combining two or more of these methods—having a female agent infiltrate by pretending to betray her Sensei, for instance—compounds the complexity of the tactic geometrically, rather than merely doubling it, thereby making detection even more impossible.

By these means it is possible to operate successfully in the field and prevail over the enemy. Many of these tactics are used today just as they have been for so many centuries—and adequate defenses have yet to be devised against them.

NINJA HANDS OF DEATH

The most ruthless and devastating fighters the world has ever seen, the invincible Ninja kills his enemy silently and efficiently. But no technique he uses is more devastating than the Dance of the Deadly Hands. Composed of 27 of the most vicious and lethal Ninja moves, these hand strikes are guaranteed to kill, cripple or maim any attacker. This martial art form is used today as it has been for so many centuries—an adequate defense against it has yet to be devised.

Implementing the five elements of combat detailed here, an unarmed fighter can skillfully throw the enemy (Earth), direct an attack against a specific target (Fire), envelop the enemy (Water), disappear in full view (Air) and take the enemy by surprise (Wood). Almost every possible individual action the Ninja can come across in the field can be countered by Chikairi No Jitsu (Nine Methods of Prevailing), including disrupting the enemy, gaining his trust, making him believe you're not a threa and presenting falsehood as truth.

A practitioner of the unholy science of ninjitsu, auth Ashida Kim shares his knowledge here regarding su strategy and tactics as submission holds, shin-kicki exercises, intelligence gathering and attacking an adv sary from above.

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